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CATHOLIC EDUCATION SERIES

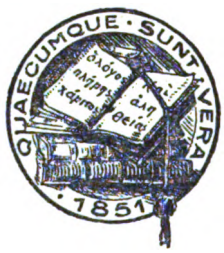


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THE CATHOLIC EDUCATION SERIES

MUSIC

FIRST YEAR

By

JUSTINE WARD

AND

ELIZABETH W. PERKINS

THE CATHOLIC EDUCATION PRESS
WASHINGTON, D C.

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PREFACE

In the preparation of this volume the aim has been to apply to the teaching of music the principles and methods which have been embodied in the Catholic Education Series of Primary Text Books. The needs of younger pupils have been kept in view and the course of instruction has been arranged so as to meet the requirements of the developing mind and to parallel, at each stage, the knowledge that is gained through the study of other subjects.

Musical training, however, is not merely to be considered with the rest of the curriculum. Singing is a mode of expression and its function, in accordance with well-known psychological laws, is not merely to exercise the vocal organs or to afford the pleasure arising from tone and rhythm, but also and chiefly to strengthen the growth of thought, feeling and volition. Like speech and movement, song can be used for the manifestation of ideas that belong to the most varied departments of knowledge, and can thus serve the purposes of the teacher in any and every grade.

The value of music for the educative process is especially evident in the teaching of religion. There are few forms of worship in which singing does not appear as an important element; and even where liturgical practice has been reduced to a minimum, the hymn or some similar composition has been quite generally retained. Spontaneously, religious belief seeks utterance and in turn it is deepened by getting appropriate expression. The organic activities are thus made the allies of faith and piety, and music, so often employed to arouse sensuous emotion, becomes a stimulus to purer thought and higher aspiration.

From the earliest Christian times, the Church has shown her appreciation of the power of music as a factor in the spiritual life. "The Church," says Pope Pius X in his *Motu proprio* on the subject, "has always recognized and honored progress in the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages—always, however, with due regard to the liturgical laws." Now, among these arts music has invariably held a high, if not the foremost, place. While painting, sculpture and architecture, as products of genius, could appeal to a comparatively small number, the song, composed and set to music by the great artists, could be and actually was taken up by the people as the most fitting utterance of their feeling. How true this was in the old law is readily seen from the Book of Psalms which not only supplies the inspiration but also incites the Israelites to the proper musical expression—*psallite sapienter*.

The Church of the New Dispensation has carried on to a higher plane, with a deeper meaning, the song-impulse of the Old. Both in the psalmody of the monastery and in the prescribed offices of the Cathedral Choir, the Canonical regulations have given the preference to regular ecclesiastical chants over the private recitation of the breviary hours; and the Divine Office itself has been constantly enriched by the writers of antiphons, sequences and hymns.

But it is particularly in the most solemn of the liturgical actions, in the Holy Sacrifice of the Mass, that the Church has shown her zeal for musical expression,

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and her prudence as well. Although genius has been attracted by the depth and variety of the themes which the Mass suggests, and, acting on the suggestion, has produced marvels in the way of tonal effects, the Church has invariably set a bound to the purely artistic effect where it tended to obscure or to eliminate the devotional content. She has not forbidden the composer to exercise his talent in producing brilliant settings for the sacred theme; she has not condemned the works of a Mozart or a Beethoven. But she has insisted that all ecclesiastical music should be ecclesiastical, in other words, that it should be a just and adequate expression of the religious thought which it undertakes to interpret. So far as music is in keeping, not alone with the word and phrases of the liturgical texts, but rather with their content and meaning, the Church gives her willing approval. But when the revelry of tone and the richness of musical color begins to dominate, it is evidently time to look somewhat more closely into the effect that is apt to be produced on the mind of the hearer. The Church does not hold that the mere singing of hymns can lead a soul to salvation; but she does maintain that when a hymn is sung, there shall be a certain adaptation of sound to meaning and this, after all, is the plainest dictate of common sense and of psychology.

Experience shows that where the pupil is trained to a mere formalism in music the result is the same as when words are made to take the place of content. Unless thought and feeling be first developed and united with a view to expression, not much can be gained through the medium of song. The singing may be correct enough in itself, but it will have no educative value, if it be not an appropriate expression of the thought.

While this book is primarily concerned with fundamentals, the ultimate aim is to develop in the pupil a power of appreciating musical expression in any of its manifold forms. Culture implies the ability to discriminate between what is simply a pleasing melody and what adequately expresses an idea or a feeling. As in every other domain of art, so in music, we need definite standards; and it is only by training the young pupil in correct musical expression that we can hope to create those standards which eventually will serve to eliminate what is spurious in so-called musical productions.

The Church has thus an important part to play not only in securing the proper expression of her own liturgical ideas, but also in purifying and elevating the whole function of music as a social factor. The influence of song must pass out from sanctuary and Chancel to home and social circles. If there are corrupting and degrading elements in any sphere where music is influential, the remedy must be supplied by the purer, more elevating influences which the ecclesiastical chant is able to exert. It is not, then, so much a matter of choice between one artistic form and another as between one moral agency that strives for aesthetic betterment and many others that would pervert music to moral ruin.

The situation is thus quite clear. Music is a natural expression of what the mind of the child has assimilated. If we give, in musical form, the appropriate outlook to Catholic thought and belief, we thereby carry forward the work of education, and, at the same time, we further the ideals which the Church set before us.

It has cost no little care to make a beginning, in this book, of the more complete scheme which the authors hope to accomplish. That even this much should have

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been accomplished, is due in large measure to the zealous cooperation of those who have at heart the progress in right directions of the science and art of music. In particular the authors desire to acknowledge the constant assistance which they have received from Reverend J. B. Young, S. J., whose thorough acquaintance with musical theory and whose long practical experience in this field entitles him to be regarded as a leader in any movement directed to the improvement of musical education. Father Young has generously placed at our disposal the material which he has already copyrighted and which he has tested by actual use in the service of the Church. We trust that this truly Catholic idea may be, in some measure, realized by the expression which the authors have endeavored to give them in this work.

EDWARD A. PACE,
THOMAS E. SHIELDS.

The Catholic University of America,
May 1, 1914.

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INTRODUCTION

The ideal of Our Holy Father, Pope Pius X, for Church music which requires that the whole congregation should take part in singing the liturgical services, can be realized in this country only through the primary teacher. Before this great reform can become a reality, a whole generation of Catholics must be taught to sing as naturally as to speak or to read. Experience has proven this to be possible. When the study of vocal music is begun at the same time and graded with the same care as ordinary reading the children learn to read music at sight and to sing it correctly quite as easily as they learn to read the printed page.

When children come from unmusical surroundings, as is so often the case in this country, music is a new form of expression which will interest and delight them quite apart from the words, but until they are initiated into it the teacher must proceed slowly. When the subject is presented in accordance with their capacity and when sufficient patience and ingenuity are used, it has been demonstrated that even those who at first appear to be tone-deaf can be trained with the other children to sing correctly.

The work here outlined is divided into two parts corresponding to the two terms of the school year. The first part is concerned chiefly with the placing of the child's voice and the training of his ear; in the second part the training is extended to the eye and the child is familiarized with the elements of musical notation. Material for approximately a week's work, allowing a period of twenty minutes a day, is contained in each chapter.

The aim in the preparation of this course has been so to simplify and illustrate the matter that it may be taught by the regular grade teacher. To obtain the best results, however, a music teacher should take charge of the class twice a week. She should conduct the work on intonation and the vocal exercises. On the intervening days the grade teacher should review the lessons taught by the music teacher and take entire charge of the rhythmic exercises and the staff work.

At first the teacher's main object must be to interest *all* the children, and, as it were, trick them into singing.

The amount of time to be spent on a single chapter cannot be arbitrarily fixed. It will depend on the ability of the various classes. To proceed slowly and to do the work thoroughly at the beginning is of such importance that it may be necessary with some classes to spend even double the time allotted for the first chapters. This delay, however, need not prevent the class from completing the course within the year, for, once the fundamental principles are solidly grasped, progress will be rapid and towards the end of the term the work can be covered more quickly, thus making up the lost time.

When planning her work for the music class at the beginning of the year, it is suggested that the teacher consult Teachers Manual of Primary Methods.* The theory of repetition whereby the new lesson is given first to the quicker children, so that the slow ones may hear it many times before it comes to their turn, may be applied very successfully to the children who apparently have no ear for music. All that Dr. Shields says in the Manual about expression and rhythm is equally helpful.

*Shields, Teachers Manual of Primary Methods, Washington, 1912, page 255.

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A piano, or, better still, a small portable organ will be found almost indispensable, not in order to accompany the voices, but to give the proper pitch before starting and to verify the intervals as the work progresses. Should it be impossible to have such an instrument, the teacher may use a tuning fork, but no matter how carefully this is done it will give less satisfactory results because it is often necessary to play a phrase or a series of notes on the instrument to secure absolute accuracy of pitch. Even among finished musicians, few would dare to trust implicitly to their own ear. It is also advisable to accustom the children's ears to standard pitch.

No matter how slowly it may be necessary to proceed, *a good tone production* and *accuracy of pitch* must be insisted upon. The habit of using their voices in the right way should become natural to the children from the very start, before bad habits are formed. This is easy to accomplish. Through lack of care at first, it is also very easy permanently to prevent this result.

A good tone may be obtained by insisting that the children *sing softly at all times* and by giving great attention to the vocal exercises. In the early stages of singing so much depends on imitation that the teacher should make special effort to produce a musical tone herself, placing her voice *forward* and *high*. If she will practise the syllable "Noo," singing it softly and slowly on the tones between A above the second line of the staff to E flat on the fourth space it will infallibly help her to a good tone production.

The importance of singing softly in the vocal exercises, the intonational exercises, and in singing the songs—indeed, whenever the child's voice is used at all,—cannot be overemphasized. Any lapse will undo the work accomplished by the vocal exercises towards placing the voices and will ruin the delicate vocal chords themselves. To correct bad habits already formed is extremely difficult; to prevent their formation requires nothing more than attention to details on the part of the teacher.

Vocal exercises, *Intonation*, *Rhythm*, and later *Staff reading* are treated as distinct subjects. When the elements are separated in this manner, the difficulties are minimized, and the child's attention is held by variety in the work. Only after each element has been mastered separately is it safe to combine them.*

To maintain the children's interest during the early stages of the work, when it is essential that the drilling be slow and thorough, the teacher will find it helpful to vary in many ways the exercises here outlined and to add such new ones as may seem suitable.

The *order* of the lessons and the *grading* must under no circumstances be altered. Long years of experience have demonstrated the value of this sequence. From a psychological point of view, the following stages may be discerned in the mental process involved in learning music:

In the first stage the children learn largely by imitation.

In the second stage the children analyze what they have done in the first stage and reason out new combinations from the context.

* A series of model lessons illustrating the proper method of presenting these elementary musical ideas to little children will be found embodied in Chapters 1 to 5, inclusive. These are intended as a help to the teacher in planning her time, but they should not be followed rigidly.

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In the third stage the newly acquired knowledge is assimilated and the new modes of activity are rendered automatic. To do this thoroughly involves painstaking drill and much repetition. This phase of the work is, however, essential to the child's progress. If the relations of each note had to be reasoned out afresh every time a combination of notes occurred the child would soon become exhausted. The most frequently used combinations should, therefore, be memorized and their use should be rendered automatic in much the same way as our use of the letters of a word becomes automatic in reading. The exercises have been arranged so as to develop these three phases in their proper sequence. In case her class is not doing well, the teacher will usually find that the children need more drill on the third phase of the work or else that the material has not been presented in a way to keep the children's interest alive. In this study above all others the interest will be keen and alert throughout the lesson if the material is well presented.

In vocal music it is much simpler to use numbers instead of notes for the tones of the scale. This use of numbers has always been customary for harmonic purposes, but only recently has the custom, as applied to vocal work, gained ground among musicians.

This system assumes that the representation of three consecutive octaves includes the range of any voice. The scale representing the medium range of the voice is expressed by the numbers 1 2 3 4 5 6 7, the octave higher by the numbers 1 2̇ 3̇ 4̇ 5̇ 6̇ 7̇, the octave below the medium range by the numbers 1̣ 2̣ 3̣ 4̣ 5̣ 6̣ 7̣. The upper octave is represented by dots above the numbers and the lower octave by dots below them.

The tones of the scale have names as well as numbers:

1 2 3 4 5 6 7
Do Ré Mi Fa Sol La Ti

These names are the same whatever the pitch may be at which the scale begins. *Do* is always the tonic or first note of the scale, *Ré* is always the second, etc.

The sounds are *remembered* in their succession by *numbers*, but they are *sung* on *syllables* which have the advantage of clear full vowels. The children will, therefore, *think* the *number* and *sing* the *syllable*.

The songs, while in harmony with the work, are not used in any sense as *exercises*, or even to illustrate any special difficulty to be overcome. They are well within the capacity of the children and are to be used rather for the sake of expression and variety than for any intrinsic technical value. Only the first song is to be learned partially by rote. The remaining songs are to be read by the children according to the method indicated in this manual.

Drawling or sliding from one note to another must under no circumstances be permitted. Each note should be cleanly attacked and must be maintained pure and clear until the moment when the next note is to be sung. Children who have heard bad singing will be inclined to drag their voices. This is a serious fault, which, if once tolerated, will be eradicated with great difficulty, if at all. Moreover, it is extremely contagious. A child who persists in this fault must be prevented from taking part in the singing, as one such child may easily vitiate the whole class.

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In singing both the songs and the exercises, the teacher should be severe in this matter and should insist on a clean-cut attack of each note.

The accompaniment to a song must not be used until the song has been mastered without it according to the method given.

The songs in Catholic Education Series, First Book, are printed in the key in which they are to be sung. When these songs are studied by the children in numerals, only the relative pitch is apparent. The absolute pitch is given in this manual for the teacher's information by printing the true pitch of the tonic note at the head of each song when the song is printed in numbers. The teacher will therefore sing as *Do* the sound of the note printed at the head of the song. In later lessons where the staff is used instead of the numerals, the songs should be shown to the children, *not in the key in which they are to be sung*, but in the position on the staff which they have studied, which corresponds to the key of *E*. Nevertheless, in singing, they will use the proper pitch.

Each of the two *Parts* of this course contains the work designed for one-half of the first school year and is divided into eighteen chapters. Each chapter contains the work assigned for approximately one week. The course has been arranged on the supposition that a daily period of twenty minutes will be allotted to the music lesson.

The exercises should be studied line by line horizontally from left to right. Where two exercises are found side by side on a page with an arrow over each of them and a third arrow extending over both, the exercise on the left is to be sung first, then that on the right, and finally the two exercises are to be sung in combination by singing the first line of each, then the second, etc. This arrangement is illustrated by the following diagram:

c ——————————→	
a ——————→	*b* ——————→
1 2 3 3 3 4 5	5 4 3 3 3 2 1
1 2 2 3 3 4 5	5 4 3 3 2 2 1
1 2 2 3 4 4 5	5 4 4 3 2 2 1
1 2 3 3 4 4 5	5 4 4 3 3 2 1
1 2 3 4 5 5 5	5 4 3 2 1 1 1

1. Sing (*a*) line by line, left to right, as indicated by short arrow.
2. Sing (*b*) in the same manner.
3. Sing (*c*) that is, first line of (*a*) and first line of (*b*) combined, as indicated by the long arrow. Then sing second line of (*a*) and second line of (*b*) in the same manner. Proceed with the other lines in the same way.

No effort should be spared to render the study of music interesting to the children. The work, however, must be well planned and must not be allowed to degenerate into mere diversion.

The method of imitation is used only the first time an idea is presented. At the repetition in the subsequent lesson the class should sing directly from the signs made by the teacher. The assimilation throughout is based on memory through association and is not secured by mere drill.

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Rote songs do not form part of the course as they are considered most undesirable by the authors. They are not merely a dead memory load, but are fatal to all living growth and musical initiative in the child. It will be noticed, therefore, that only one song has been printed on the chart without numbers and even this must be taught only partly by rote and partly by appeal to the intelligence of the pupils.

Comparatively few songs are included in the work of the First Year. In many systems of primary music it is usual to embody each new difficulty in a "song," a plan which is open to a number of objections, chief among which is the poor quality of music to which the children become accustomed, melodies made to order to illustrate a point, half way between a song and an exercise. We prefer frankly to make use of an exercise where one is needed, and allow the songs, even if they be few in number, to possess a real value as music.

Furthermore, to overload the first year's work with songs, even good ones, would be to devote an undue amount of time to mere diversion, and would result in defeating the purpose of this course of study, which is, during the first four grades, to bring the children to a point where they can read at sight all music of ordinary difficulty, and sing it intelligently with well-trained voices. Thus by the time they reach the fifth grade they will be available for service in the choir.

There is another reason for using few songs in the First Year's work. The children's voices are only being placed gradually so as to enable them to pronounce the various vowel sounds correctly when singing. Should they be allowed constantly to sing words during this preparatory period it would negative the work of the vocal exercises. It is more important to lay a solid foundation during the first year than to acquire accomplishments. Later, when the children are technically equipped they may sing an unlimited number of songs, and sing them well.

The seventeen "Solfas" included in the work of the First Year should meet every need that may be felt for more songs provided they are used with taste and ingenuity; the lines sung antiphonally or by solo voices versus ensemble; visualizing and memorizing a line at a time; singing them on "noo," etc., etc. The majority of these Solfas are not exercises in any sense, but are, in reality, Songs without Words, each one a little classic of its kind. The children thus learn to sing good music without the corresponding disadvantage of a premature use of words, and the ten songs with seventeen Solfas give them a repertoire of twenty-seven melodies, which is quite sufficient for a child of six years.

The attempt throughout has been to make the course melodious and attractive, as far as is consistent with sound principles. It would be unwise to seek to teach melody before the children have learned to produce single tones correctly.

As regards Rhythm, it is necessary to produce a sense of the mathematical evenness of musical time, and to attain this a somewhat constrained gesture is used. This gesture will bring about, in due time, a definite and even beat, and we know of no other method that will do so among a large group of children untrained to music. Children do not, as is often supposed, possess an instinctive sense of rhythm. It is quite as usual to find children who are "rhythm-deaf" as children who are "tone deaf." A sense of rhythm must be built up by methods which at first sight might appear somewhat rigid. Later, when the children have acquired a

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sense of the undeviating quality of musical time, it is easy to make the rhythm somewhat more flexible, and to use freer gestures; indeed this is necessary, especially when the Gregorian melodies are reached. But what must be avoided at all costs is that indefiniteness and general slackness which characterizes most school music and which has brought it into disrepute among musicians.

While the greatest flexibility must be allowed the individual teacher in planning the lessons, the book should not be twisted so as to follow the lines of other systems previously in use which are based on different principles. In using this Manual, the authors feel sure that the teachers will find endless ways of improving upon it, but it would be a mistake to substitute another method while using only such parts of the Manual as do not differ too radically from previous custom.

Saint Francis de Sales gives advice which the music teacher may well take to heart: "It is necessary, in order to travel well, for us to attend to that part of the journey which is immediately before us; to get over the first day's ground and not amuse ourselves with desiring to accomplish the last day's journey when our business is to make an end of the first."

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PART ONE

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CHAPTER ONE

The teacher's effort during the first week should be twofold: First, to give the children sufficient confidence to make themselves heard at all, and secondly, to get to know her class individually and collectively, picking out (a) the children who are able to imitate a given tone correctly; (b) those who can recognize differences of pitch but cannot always reproduce the desired tone correctly, and (c) those who apparently hear no distinctions, and who continue to sing a deep bass sound, whatever may have been the tone given by the teacher. This grouping according to capacity will take time; indeed there will be a constant process of readjustment along these lines throughout the entire year. A good beginning should be made, however, during the first week, and the singers should be grouped according to capacity in the estimation of the teacher even though she may not wish to base any division in the class room on these distinctions at so early a stage.

The children's interest must be aroused from the first moment. Here the personality of the teacher is an important factor; she will find that a bright and encouraging manner is almost essential to success. She should be able to give the children confidence in her leadership and in their own capacity to sing, while herself discovering the ability of her class to imitate correctly single musical tones.

For a week or more the progress will be almost imperceptible. This should not occasion any surprise or discouragement, as in these early stages the important thing is not the amount of knowledge acquired but the way in which certain fundamental musical conceptions are assimilated and rendered functional in the minds of the children. All the ingenuity of the teacher will be required to present the study of music in these early stages with flexibility and variety. The suggestions which follow for arranging the first few lessons are not made with a desire to tie the teachers down to this exact plan, but are offered simply as an illustration of *one way* in which the material may be handled and the various elements combined. Whether this particular outline is or is not followed, the teacher is urged to plan her lessons carefully in advance both as to matter and manner of presentation, so that in each lesson there may be constant variety and change of emphasis without any break in the continuity. In this way only can the interest of the children be aroused and kept up.

FIRST DAY

1. The teacher enters the room singing very gaily: "Good morning, dear children," on a single tone (about A flat). The children will try to answer on the same tone.

2. Teacher: "Listen to this lovely tone and then you may try to sing it also." (Sings "Noo—" very softly on A flat. See Vocal Exercise 1.)* The children imitate. The result will be a babel of sound composed of almost as many different tones as there are children. The teacher should appear very much pleased with

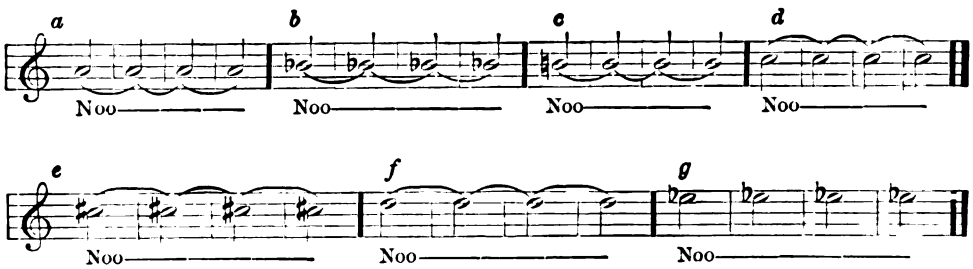
* The consonant *N* and the vowel sound *oo* pronounced as in the word *noon* is used to bring the voice forward and high in the head. The tone should be sung softly, hardly above a whisper, yet it should have a ringing sound. Each tone should be sung first by the teacher, then by the children. The teacher should not sing with the children.

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the children's effort and give the tone once more, saying: "Listen." Her own attitude should be one of listening. She should not gaze too fixedly at the little ones while they are singing as it frightens them, but should always listen with great interest to their tone, as this attitude encourages them to make efforts.

The children should stand during the Vocal Exercise (which should be taken on two or three tones only); then the teacher will turn rapidly to something else.

Vocal Exercise 1



Repeat section *g*, then *f*, *e*, *d*, *c*, *b*, and *a*.

Rhythm

3. Teacher: "Sit down"—(as though announcing a great treat).

(*a*) The children sit very erect, at attention, with both hands raised toward the shoulders, palms out.

(*b*) Teacher beats time with great vigor and gayety, saying "*down*-up, *down*-up."

(*c*) Children beat time with teacher, striking their desks on "down" and raising their hands to original position at "up."

The movement should be brisk, definite, and from the elbow only so as to insure covering an even distance, but there should be nothing rigid or constrained in the gesture. (The beating of time by the children is always prefaced by the teacher saying with great energy: "*down*-up, *ready*—start," to set the pace, while the children sit erect with raised hands.)

4. After three or four minutes, teacher will say: "*Now*, children, we will hear the beautiful 'noos' again." Children stand. Teacher sings "noo" on A flat. Children imitate.

Teacher articulates the consonant "N—" but without singing. Children imitate.

Teacher pronounces "Oo—," as in the word noon, exaggerating the forward motion of the lips. Children imitate.

Teacher pronounces "N-n-oo," taking plenty of time for the formation of the sound "n." Children imitate.

Teacher intones "N-n-oo—" on A flat. Children imitate.

Teacher explains very briefly that the voice is like smoke soaring up a chimney, or uses any other illustration that will help to create a mental image of the light quality and high placing of the tone.

She will then sing "Noo" again insisting that the children sing very softly. Children imitate.

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Should the class be fairly apt, repeat the exercise on A and B flat. Should the majority, on the other hand, be monotones, the teacher will do well temporarily to lower the tone so that the children may hear themselves singing a tone common to all. It will hardly ever be necessary to lower it further than F. When the children have once sung on a common pitch, the pitch may gradually be raised (imperceptibly to the class) at each repetition of the exercise and in many instances the monotones will sing the higher tone with the others. This device should not be used often, however, as the benefit to the monotones will not make up for the injury to the rest of the class caused by singing at a low pitch.

This second approach to the Vocal Exercise should not take more than three or four minutes.

5. *Children sit down.* Teacher sings: "1—2" (A flat—B flat) while raising her right hand, arm extended horizontally, to suggest the rising of the tone. Children imitate. After two or three attempts, teacher explains that the tones have names as well as numbers, just as the various children in a family. She then names "one and two" "Do and Re" raising the little finger of her right hand to represent "Do" and the second finger to represent "Re." Children name the tones from teacher's fingers several times.

Teacher dictates very slowly the following exercise on her fingers. The children will merely name the notes in response to her fingers, but make no attempt to sing them.

Intonation Exercise 1

1 2 1 1 1 2 2 1 2 1 2 1 2 2 1

If the class should be very apt, teacher may proceed to let class sing by imitation one or two of these phrases. She will use her extended arm to guide them in the rising and falling of the tones. She will sing the numbers, then repeat using the names of the tones.

6. *Children stand.* Teacher will recite any simple prayer that the children already know on a single musical tone (A flat or A) the teacher intoning it very softly, phrase by phrase, and stopping after each phrase to *listen* while the pupils imitate.

This will be enough material for the first lesson. The children should have been keenly interested and happy throughout.

SECOND DAY

Follow the same general plan as the first day. The progress will not be great but the children will know what to expect and will sing with more confidence.

1. *Children stand.* Begin the vocal exercises with the exaggerated articulation of the sound "N—," then "oo—," then "N-oo." Then intone the "Noo" on A flat, A and B flat, very softly, children imitating each tone in turn.

Divide the class into halves. Right half sings "Noo" on A flat, then left half repeats, and so on. The half which is not singing should listen attentively, teacher asking them to notice whether the voices are soft and light like smoke. To learn to listen intelligently to each other and to themselves is an important part of the training.

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2. Recite prayer on a single tone, phrase by phrase, following the teacher (about A). Insist upon a clear articulation of the words, correct pronunciation and a soft light tone. The teacher's own example in these respects will do more than any attempt to draw attention to defects, as the children will imitate exactly what they hear.

3. *Children sit down.* Repeat the rhythmic beating of time as on the previous day, but with greater vigor and unanimity.

4. Sing the phrases of Intonation Exercise 1, using first the numbers, then the names. Dictate the phrases by imitation, using the extended arm to give a sense of the rising and falling of the tones.

5. Teacher sings: 1 2 3 with arm extended, raising it evenly and definitely to suggest the definite rising of the tone. Children attempt to sing those tones, while teacher continues to guide them with her arm.

Teacher tells the names of the tone "3" raising her third finger: "mi." She dictates the following exercise on her fingers, children naming the notes without singing them:

Intonation Exercise 2

1 2 3 3 2 1 1 2 3 3 3 3 2 1 1 1 1 1 2 2 3
3 3 2 2 1 1 2 1 2 3 3 2 1 2 1

6. *Ear Test.*—Teacher sings the tones: "1 2" using the syllable "Noo," and asks the children to tell her the names of the tones. Any child who knows may raise his hand. When the children answer it is best to get them in the habit of singing the tones with their names, not merely naming them.

If the class shows aptitude teacher may give ear tests as above, on such intervals as "2—1" and "1—2—1." During these early stages the teacher will do well to raise and lower her arm when singing the ear tests, using the eye as an aid to the ear in detecting the rising and falling of the tones. Later such a help will be unnecessary.

7. *Rhythm: Marching in place.* Children stand erect and at attention while teacher says: "*right*—left, *ready*—start," starting with her own left foot in order to guide the children who are to use their right, and beating time vigorously with her hands. It will be necessary to insist that all should start with the same foot, and keep strict time, first using the sole of the foot, then the tips of the toes. Teacher meanwhile continues to beat time and say in a very jolly tone: "*right*—left, *right*—left."

8. Once more "the beautiful noos" on A flat, A, B flat and B, very softly and sweetly.

THIRD DAY

Follow the same general plan as on the Second Day. The teacher should by this time begin to recognize the more noisy among the monotones. Until these children can sing in tune, they must not be allowed to sing with the others, because the sounds which they are making prevent the other children (as well as the monotones themselves) from forming a correct mental conception of a pure tone. They must be temporarily silenced yet without in any way discouraging them. Very often their inability to imitate pitch is simply lack of attention or of coordination

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between the ear and the voice. Those who appear to be monotones in the early lessons do not necessarily continue as such: often they turn out to be among the best singers in the class; but they will not advance either by discouraging them, or by allowing them to continue to sing on a monotone. They must first *listen* intelligently, because the noise they themselves make prevents their hearing the true tone. Another disadvantage of allowing them to continue is that the children who sing correctly will try to sing loud in an effort to hold their tone against the noise of the monotones.

As soon, therefore, as some confidence is established in the class, the teacher should move among the children in a friendly and encouraging way, and as rapidly as she establishes the identity of the monotones whisper to each one to put their mouths in the position for singing "noo" but not to utter a sound. Every once in a while she should give these children a chance to sing with the others in review work, etc. They can join in all the rhythmic work; they may even be selected to beat time while the others sing; to skip about the room to the singing of the others; or to carry out any little tasks that the teacher's own ingenuity will suggest to keep them occupied and interested. *But they must not be allowed to sing with the others until such time as they can sing in tune.*

During the first few days, of course, no such separation can be made, but gradually toward the end of the first week, the teacher should begin to know her monotones, and by a patient sifting process should have succeeded in silencing the more noisy among them. At the same time she should be selecting a group of particularly apt pupils as leaders, so that by hearing this group sing first, the slower ones may have the advantage of listening to the tones several times before they are themselves called upon to sing them. This plan has the further advantage of letting the children hear a really pure tone sung by children of their own age and in a childish timbre of voice.

1. *Children stand.* Vocal Exercise 1, very brightly and gaily, on A flat, A, B flat and B, with preliminary articulation of the sound: N–oo. Sub-divide the class by halves or by individual rows. The teacher should sing each tone as beautifully as possible and very softly as a model, insisting that the children *listen* and try to make their own tone as beautiful as hers. She should insist that the children sing very softly in response. This is not always easy to accomplish. Sometimes it is necessary to tell the children to "whisper" the tone, as, to their mind, anything sung out loud must be shouted.

First line sings "Noo" on A flat. Second line repeats, and thus throughout the class.

(This division of the class into individual lines is valuable for two reasons: it enables the teacher to discover where the monotones are situated. It trains the children to listen intelligently to each other. It can only be done occasionally, however, as it takes so much time.)

All together sing "Noo" on A.

Right half sings "Noo" on B flat. Left half repeats.

All together sing "Noo" on B.

2. *Children sit down.* They name the tones from the teacher's fingers.

3. *Children stand.* Repeat marching game of previous day.

4. Teacher sings "1 2 3" with arm extended horizontally, raising it with an

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even, stepwise motion, with the rising of the tones. Children imitate, teacher leading them with her arm, listening to their efforts and encouraging them. Teacher repeats, using the names of the tones. Children imitate. Teacher sings "3 2 1" in the same way. Should the class take to this easily, teacher may add the other phrases of Intonation Exercise 2. After several attempts, turn rapidly to something else.

5. *Children stand.* Sing prayer on single tone. (A.)

6. *Children sit down.* Teacher: "Who can guess the names of the tones I am going to sing?" She sings: "1 2" using the syllable "noo." Children who know will raise their hands and sing: "do re." Teacher may try 1 2 2, 1 1 2 2, or 1 2 1 2, provided the class shows aptitude. It must be remembered that the object of the ear tests is not to puzzle, but to give confidence. They should be as obvious as possible during the early stages. Later the children will become proficient in hearing intervals but the way to arrive at this result is to inspire them with confidence in their own power to hear accurately and never to leave a blur in their minds.

7. If time allows, let children march around the room to music. If no instrument is available teacher may beat time and sing:

"| do re | mi mi | mi re | do do |," etc.

Children will march on the soles of their feet, then on the tips of their toes, keeping strict time.

FOURTH DAY

1. Vocal Exercise 1 on A, B flat, B, C and C sharp (if possible) subdividing he class into groups, or even selecting a group of leaders to sing each tone after eacher and before class.

Rhythmic Exercise A

1 2	3 3	3 2	1 1	1 2	3 3	3 2	1 1
1 2	1 2	1 2	1 1	1 2	3 3	3 2	1 1
1 1	2 2	3 3	2 2	1 2	3 3	3 2	1 1

2. *Children sit down.* One line of Rhythmic Exercise A should be written on the board. The children will read the numbers slowly. They will then beat time vigorously with both hands while reading aloud the numbers. Repeat using the names of tones. This will be enough for the first attempt.

3. *Children stand up.* Sing Noo on A, then sing prayer on single tone (A).

4. *Children sit down.* They will sing several phrases of Intonation Exercises 1 and 2 by imitation, then from numbers placed on board.

5. Finger drill on phrases of Intonation Exercises 1 and 2. Begin with a very simple phrase (1 2 or 1 2 3) on fingers asking children to sing it from teacher's fingers. If no one can do it turn very rapidly to imitation, teacher singing the phrase while guiding with her arm, and asking children to imitate.

6. *Ear Test.*—The following little phrases should be sung by teacher on syllable Noo. Children will sing them with the correct names. "1 2 3," "3 2 1," "1 2," "2 1."

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7. *Rhythmic Game, Baby Robins.*

To introduce this game the teacher should read "The Babies" Breakfast* and show children the picture. The children should play that they are baby robins, opening and shutting their mouths like the robins in the picture, while the teacher counts "*one, two, one two,*" opening and shutting her hand evenly, as a guide, quite slowly at first, then faster. This exercise may be repeated frequently during subsequent lessons, with increasing speed, as it takes the rigidity out of the muscles of the jaw.

8. Vocal Exercise on Noo sung by children.

9. Children march and skip while teacher sings first and second lines of Rhythmic Exercise A, beating time vigorously as she sings.

FIFTH DAY

1. Vocal Exercise 1 on A, B flat, B, C, C sharp and D if possible.

Diagram 1

5
4
3
2
1

2. *Children sit down.* Teacher shows first page of Chart.

Sings 1 2 3 4 5 raising her arm in stepwise fashion. Children imitate.

Teacher repeats pointing to numbers on Chart. Children imitate. Teacher repeats using names of tones. Children imitate.

Teacher: "Who can tell me the names of the tones I am singing?" (Sings 1 2 3 4 5 on the syllable "Noo," very slowly). If children do not answer correctly, she may herself sing Do Re Mi Fa Sol, and then turn rapidly to something else.

3. Rhythmic Exercise A. Children beat time and read names of tones, first line. Teacher writes second line under the first. Children read the names, first slowly, then while beating time.

4. *Children stand.* They sing "Noo" on B flat; then prayer on single tone (B flat).

5. Finger drill as follows (children naming tones but not singing them):

1 2 3 4 5	5 4 3 2 1
1 2 3 4 5	5 4 3 2 1
1 2 1 2 3 4 5	5 4 5 4 3 2 1

6. Sub-divide class by individual lines. Ask each in turn to sing after teacher. 1 2 3 4 5 and 5 4 3 2 1. Teacher sings same tones on syllable "noo," children imitate.

7. Rapid recitation of names of tones rhythmically, both forward and backward. "Do re mi fa sol, sol fa mi re do." Who can say them most rapidly? This amuses the children and does away with any hesitation in finding the *names* of the tones.

*Catholic Education Series, First Book page 32.

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8. Simple ear tests on combinations of 1 2 and of 1 2 3. The phrases of Intonation Exercises 1 and 2 may be used for this purpose.

9. If time permits repeat line 1 and 2 of Rhythmic Exercise A letting children keep the time with their feet instead of their hands.

This outline of lessons for the first week is prepared with first grade children in view. Older children will naturally advance more rapidly, and even in the first grade some classes will grasp more than this, others less. But the *method* embodied in these lessons should be applied, whatever the pace may be at which we proceed: we will need to apply the constant change of emphasis, the change of posture. the alternate periods of mental concentration and muscular exertion, of singing and of listening—all these things should characterize every well-planned lesson.

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CHAPTER TWO

During the second week the teacher should be able to group her children pretty accurately according to their musical capacity. Should time permit she should work a little with the monotones taking them apart, out of class hours, and try to appeal to their imagination in some way that will, as it were, trick them into singing a high tone. This can sometimes be accomplished by asking them to reproduce some high tone they have heard (the crowing of a cock, the sound of a shrill whistle, etc.) or by asking them to call to another child from a distance. Frequently a child will call at a very high pitch when he has no notion of singing high. If the high tone is once produced in some such way as this, it is a comparatively easy task to perpetuate the tone, and train the child to produce it at will. Should it be impossible to take the monotones separately, the teacher can only deal with them as suggested in the last chapter, that is silence them and teach them to listen as a preparation for future singing, allowing them to join in the rhythmic work, the ear tests, etc. Under no circumstances should a mixed sound composed of different tones sung at once by various children be tolerated in the classroom after the first week, but the monotones must be silenced kindly and with the understanding that if they listen carefully they will soon be able to sing with the others.

A tendency to sing flat will show itself for several weeks or even months. At first it should be corrected indirectly, that is by repeatedly offering a correct model. The teacher's own voice, a child who sings true, or an instrument can be used. During the chanting of the prayer, for instance, the desired tone may be kept sounding very softly on a portable organ, so that during the pauses between the phrases a correct mental image of the tone may be formed anew before the next phrase is sung. Later on, if the children flat, the teacher can correct it directly, or suggest by a gesture of her hand that the pitch is falling, but at first this would mean nothing to the children, and they must have a perfectly true model constantly placed before them. The teacher should test the pitch at the end of each exercise, or even at the end of each line, by striking the tone on an instrument to see whether the class has kept absolutely true to pitch. In the early stages this is exceedingly important, for should the children once form the habit of singing slightly off pitch it will be almost impossible to correct the fault later, for their ear will have become callous to an imperfect pitch and will lose the capacity to *hear* correctly. Should a class flat constantly, this is usually (but not always) the fault of the teacher. The fault can be corrected by playing the phrases on the organ while the children sing them, not in order to help the children *find* the correct tones, but to force them to render the tones true to pitch. This practise will only be necessary in the very early stages. The best cure for flatting is to insist that the children *think* each one before they sing it, the teacher allowing them *time* to do so.

FIRST DAY

1. Vocal Exercise 1 on A, B flat, B, C and C sharp, subdividing the class into groups. Should the teacher find it hard to sing the high tones she can call upon a child with a good voice to sing these tones after she has played them on the organ.

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By this time she will have been able to pick out a number of good individual voices to sing the tones as a model to the class. It is advisable that she should call upon various children in turn and not select always the same one.

2. *Children sit down.* They will sing very slowly and softly the first line of Rhythmic Exercise A, but without beating time, teacher pointing.

Divide the class into halves. Let one half sing the first line, the other half the second line.

3. Beat time with both hands and read the three lines of Rhythmic Exercise A. In the early stages there should always be a pause between the end of one line and the beginning of the next, in order that the children may have time to get their breath, and in order to allow time for the eye to travel across the page. During the pause the children should continue to beat time, and the teacher will say "down—up, ready—start" beating time with her left hand, and with her right pointing to the first note of the new line.

4. Finger drill on the notes: 1 2 3 4 5, 5 4 3 2 1. The tones should be named, then sung. The teacher should sing the phrase once at least as a model. Repeat one or two easy phrases of Intonation Exercises 1 and 2, using them as finger drill, or pointing to them on the chart, using Diagram 1. Add one or two of the phrases of Intonation Exercise 3, using the chart, and giving the children plenty of time to *think each tone* before they sing it. If absolutely necessary, use imitation first, or let the group of leaders sing each phrase before the rest of the class.
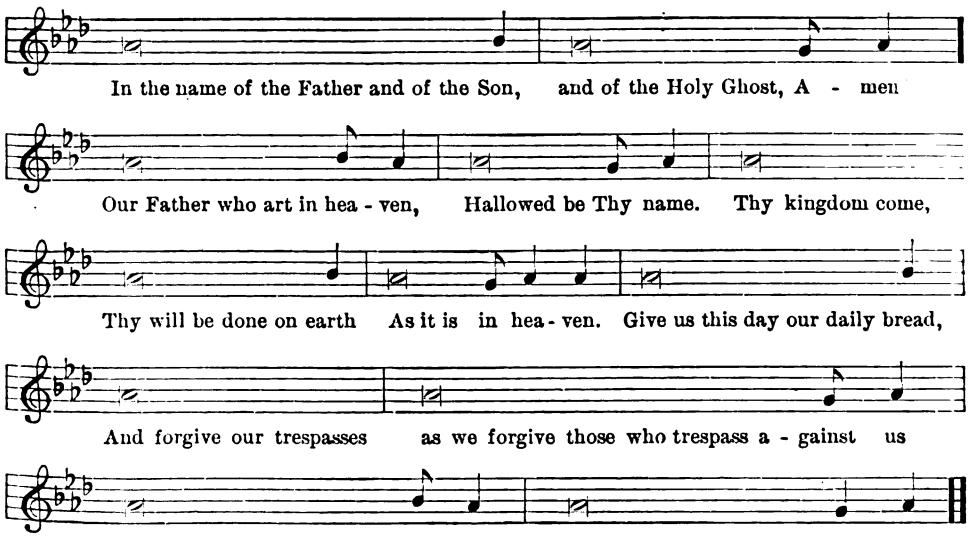
Intonation Exercise 3

1 1 1 2 1 1 2 2 1 2 1 2 3 3 2 1 2 1 2 3
3 2 1 2 1 1 1 2 2 3 3

Use some of the simpler phrases of the above exercise as ear tests.

5. Begin to study the Our Father on three tones.

Intonation Exercise 4



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It will be enough to teach one or two phrases, repeating each one several times. Pay great attention to pure articulation of the syllables. Encourage the children to move their lips in pronouncing. The teacher will sing each phrase as a model, raising and lowering her extended arm in stepwise fashion to guide the children, both while she herself sings and while they imitate. This gesture should be definite and cover an even space.

6. Give ear tests on "1 2 1" (the tones used in the prayer). Call on a child to give an ear test to the class, on two tones or at most three. Insist that the ear test be given slowly and distinctly.

SECOND DAY

1. Vocal Exercise 1, on A flat, A, B flat, B, C, D flat and D. Plenty of time should be given in which to articulate the sound "N" as this throws the tone forward and high in the head. The teacher should also be particular that the children should sing "oo" as in the word "noon," not No or Niew. As the children themselves become more and more interested in beauty of tone, the teacher will be increasingly careful to use a soft ringing head tone as a model and insist always that the children sing softly and sweetly.

2. Children march in place and at the same time read Rhythmic Exercise A but without singing it, one half the class reading one line, the other half the next. Repeat while singing the exercise. Continue for two or three minutes, not more. Whenever a Rhythmic Exercise is to be sung the teacher prefaces it by chanting on the pitch of Do: "Down, up, ready, sing."

3. The prayer on three tones. Add two or three phrases by imitation as before, teacher using her arm to guide the children. During the singing of the prayer stop to practise: 1 2 1, and 1 7 1 on the syllable "noo" to keep the voices placed forward and high.

4. Teacher sings 1 2 3 4 5, pointing to Chart, Diagram 1. Children imitate.
Teacher sings 5 4 3 2 1, pointing to Chart, Diagram 1. Children imitate.
Teacher repeats the same phrases, using the names of the tones.
She repeats them using her fingers.
She gives the following phrases in the same fashion:

Intonation Exercise 5

1 2 3 4 5 5 5	5 4 3 2 1 1 1
1 2 3 3 4 5	5 4 3 3 2 1
1 2 3 3 3 3 4 5 5 5	5 4 3 3 3 3 2 1 1 1
1 1 2 2 3 3 4 4 5 5	5 5 4 4 3 3 2 2 1 1

Repeat some of these phrases on the syllable *noo*, children imitating.

5. Ear tests on one or two of the simpler phrases given above.

6. A group of the best singers will sing the first and second lines of Rhythmic Exercise A again and again while the other children march, run or skip in time to the music.

The third day, fourth day, and fifth day will be a development of the material already given, cultivating the children's ear, eye and powers of observation in perceiving and reproducing the series of tones "1 2 3 4 5" in various arrange-

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ments but always by stepwise progression. Each lesson will begin by vocal exercises on the syllable *noo*, each will take in some slight variation in the grouping of the tones Do to Sol, as well as constant repetition of the old groupings. Each lesson will include definite rhythmic work apart from singing, such as beating time, marching, running, skipping, or merely swaying from side to side in their places. These motions should be executed in strict time, while the children count or while they read some rhythmic exercise, or while they sing some rhythmic phrases with which they are already familiar.

It will be very useful, even in these early stages, to accustom the children to *look* at a musical phrase in silence, *hearing it mentally*, and rendering it with their eyes shut or their backs turned to the chart. This must be approached as a game. Sometimes the teacher may vary it by letting the children "hear" the melody and then listen to see whether she sings it correctly. When the children are capable of hearing correctly she may make some slight mistake and let them point it out.* As time goes on the power to hear a whole phrase in silence should be developed more and more.

Each lesson should include some ear tests on the groups of tones already approached through the chart or on the fingers. The importance of this phase of the work cannot be over-emphasized, for music is an art of the ear before all else, and it demands an ear trained to discern the finest distinctions in pitch. Each new interval learned through the eye must therefore be approached through the ear also before it is assimilated or rendered functional. These ear tests should be thought out carefully by the teacher. At first they should be so obvious that no child can fail to hear them, but they must be graded with the Intonation Exercises. A short phrase from one of the Intonation Exercises of the previous day's lesson will often make a good ear test. The object, it will be remembered, is not to puzzle the children but to give them confidence in their own power to discern differences of pitch. It will be good policy, therefore, to advance very slowly with this phase of the work, but never to neglect it.

As regards the *Vocal Exercises*, the aim should be to bring the whole class to the point where they can sing Exercise 1 from A flat to E flat. Many classes will do this after two weeks, others will require three or four weeks. There will be groups of good singers in every class who can be trusted to sing these tones as a model to the rest, and as soon as the desired tone is higher than the normal range of the teacher's voice it will be wise for her to call upon one of these children to sing the tone after she has touched it on the organ. It will be borne in mind that the natural range of the child's voice is very high, and that a tone which seems high to an adult offers no difficulties to a child unless an artificial inhibition should be created in his imagination by hearing the teacher straining to reach it. It is best, therefore, that the children should never imagine that a high tone is more difficult to sing than a low one, which indeed it is not, provided the child's voice is developed in its normal range.

It will also be remembered that the child's voice is of a light, flute-like quality and is very frail and easily strained. Under no conditions should the children ever be allowed to shout even though their enthusiasm might seem to need an outlet. Any noisy enthusiasm should be employed on purely rhythmic work.

*It is usually safer not to make such "mistakes" until the fourth or fifth month.

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where it will do no harm, but in singing all noise should be suppressed. Whenever the children sing and beat time simultaneously, the beating should be as light as possible, though it must always be definite.

During the second week the average class will learn to sing the prayer on a single tone without any prompting from the teacher; and the Our Father on three tones following the teacher phrase by phrase. In learning the latter, it is best to take only two or three new phrases at a lesson, repeating them several times but not often enough to degenerate into a dry drill, nor until the children forget that they are praying in music. In teaching the Our Father the teacher may find it a help to write on the board the tones 1 7 1 and sing them, children imitating. She will explain that "ti" (7) belongs to another family of tones who live below the others and who all have dots under their names. The name of 7 is Ti and he likes to come upstairs and play with Do. Teacher will then sing: "Do Ti Do." Children imitate. Teacher writes 1 2 1 on the board and sings—

1——————————————2

In the name of the Father and of the Son,

(pointing to 2 when the voices rise on the word *Son*). She continues:

1——————————7 1

And of the Holy Ghost, A-men

(pointing in the same manner).

It is advisable in the middle of the lesson to return to the singing of phrases on the syllable *noo*. Any phrase from the chart which has been sung with numbers or on the names of the notes, if repeated on "noo" will answer the purpose.

In the second week the children should begin to learn the *words* of the Song "It is Love," reciting them on a single musical tone (about A) very softly with beautiful enunciation of each syllable.

Rhythmic Exercise 1

1 2	1 2	1 2	1 2	1 2	3 4	5 5	5 5
1 2	1 2	1 2	3 3	1 2	3 4	5 5	5 5
5 5	4 4	3 3	2 2	1 2	3 2	1 1	1 1
1 2	3 4	5 5	5 5	5 4	3 2	1 1	1 1

Toward the end of the Second Week the children may begin to study Rhythmic Exercise 1 from the chart by the same method as they previously studied Rhythmic Exercise A from the blackboard. Usually a line at a lesson is quite enough for little children. They should (1) Read the names of the tones while the teacher beats time. (2) Read the names of the tones while beating time themselves. At) each repetition the tempo can be a little more rapid.) (3) Sing the names of the tones while the teacher beats time. (4) Sing the names of the tones while beating time themselves. (5) Sing the melody using the syllable *noo*. Before attempting steps 4 and 5 a good deal of facility in the other steps should have been acquired. Throughout this drill the habit should be cultivated of singing a line while looking at the chart, and then singing the same line while looking away from the chart.

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The above outline provides ample material for the Second Week. The teacher's own ingenuity will, however, suggest many ways of making the application interesting to the children. In all *rhythmic work*, the more motion that is introduced the better will be the results. For instance, rhythmic beating with the hands, marching, running, skipping, swaying to either side or backward and forward, rising on the toes, turning around in place or bowing at the end of each line—any such small device to give motion and variety to the work is of value. The *Intonation Exercises* can be varied by alternating the groups of singers, by contrasting a single voice with the entire class, by having a phrase sung on the syllable *noo*, or, where rhythm and tone are combined, by letting one group sing while the others beat time, march or skip.

Even at this early stage the children should be taught to "*think* the tone" before they sing it. This is as true of single tones as of phrases, and the silent periods during which the children think in music are at least as valuable as the periods during which they use their voices. The teacher should always go through the process of thinking *with* the children, otherwise they will do nothing.

By the end of the second week many of the uncertain singers should have begun to sing with confidence, and a number of the supposed monotones should begin to imitate single tones correctly. Many of the monotones, however, will still have to be kept silent, though in many cases even the most backward will be able to sing a phrase correctly after the brighter children have sung it several times. But we repeat: no child should be permitted to make ugly and unmusical sounds which disturb the rest of the class.

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CHAPTER THREE

Continue the daily study of Vocal Exercise 1, beginning with A flat or A and practising it by semitones up to D or if possible to E.

In placing the children's voices the teacher will remember that the resonance in a voice comes from the bony cavities of the head and not from the throat, the latter being merely an open passage through which the air current should pass unobstructed. In order that the air may pass freely there should be no stiffness nor rigidity in throat, jaw or lips. All should move naturally and freely.

It is very easy to lead the children to take an interest in beauty of tone both in their own voices and in that of their companions. This interest will help more than any mere drill to bring about the desired tone quality in the class. The music lesson provides one of the best opportunities of the whole day for bringing beauty into the lives of the children and they are exceedingly susceptible to its influence, particularly if the teacher herself conveys a feeling of enthusiasm for what is beautiful and never lets the singing class become a dry task.

During the Third Week the children will continue to study the first five tones of the scale from the chart (Diagram 1), using phrases such as are embodied in Intonation Exercises 3 and 5. Give the same phrases, using the fingers.

Intonation Exercise 6

(Key of G)

1 2 3 4 5	5 5 5	5 4 3	3 4 5	5 4 3 2 1
1 2 3 3 3	3 3 3	3 4 5	5 5 5	5 4 3 3 2 1
1 1 1 2 3	3 3 3 4 5	5 5 5 4 3		3 3 3 2 1

This exercise should be studied from the chart, using Diagram 1, from the fingers, through ear tests, etc. Each phrase should, if necessary, be introduced by imitation. The group of leaders should next sing each phrase from the Diagram, then the entire class should repeat it. Should more repetition be required, the following plan may be used in teaching each phrase:

(1) Teacher sings: "One, two, three, four, five," raising her arm as a guide. Children imitate.

(2) Teacher sings: "Do re mi fa sol." Children imitate.

(3) Teacher sings the same tones on the syllable *noo*. Children imitate.

(4) The whole process is repeated while teacher points to the numbers on Diagram 1.

How many of these steps to use will depend entirely on how quick the children are to grasp the idea. The average class will not need them all.

Call upon individual children to give a *finger drill* or an *ear test*, the rest of the class answering. This is valuable as it gives scope to the children's own initiative, but it must be watched carefully lest the children give each other intervals that are too difficult or a phrase that is too long. The finger drill at this time must be in stepwise progression and be given slowly and distinctly. The ear test must also

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be slow and distinct. The child who gives the test to the others must be prepared to state what tones he is singing, and should no child in the class be able to guess the names of the tones, the child who has sung them should be called upon to supply the names. This gives an automatic check upon the children's tendency to sing difficult or vague combinations of tones for the other children to guess.

Continue the study of the Our Father on three tones. During the Third Week the average class will pass the stage where they need to follow the teacher phrase by phrase, and will begin to sing the prayer consecutively with only the guidance provided by the stepwise rising and falling of the teacher's hand.

"It Is Love"

(Key of A)

	3 4 3	5 5 5	3 4 3	5 . .
	I know the	song that the	mother bird	sings
	I know the	song that my	own moth- er	sings	
	In her sweet	song I can	hear Je- sus'	call	

1 1 1	2 2 2	3 4 3	2 . .
To the dear	bird- ies safe	un- der her	wings
Soft- ly when	bird- ies are	fold- ing their	wings	
"Come to me,	child- ren, oh	come one and	all,"

| 3 4 3 | 5 5 5 | 3 4 3 | 5 . . !
I know the	song that the	moth- er bird	sings
I know the	song that my	own moth- er	sings
I know the	rea- son for	Je- sus' sweet	call

|| 𝄋 3 2 | 1 ' 7 1 | 2 ' 3 2 | 1 . . ' ||
| It is | love, it is | love, it is | love ||

The tempo should be that of quiet speech. The prolonged tones at the end of each line must be sung smoothly and given their full time value.

Study of the Song

Begin to study the Song "It is Love" as follows: Teacher says: "Listen to this beautiful melody." She sings:

|| 3 4 3 | 5 5 5 |
|| mi fa mi | sol sol sol |

using her extended arm as guide to the children, who imitate.

Teacher will repeat this phrase several times using the names of the tones, then the syllable *noo*, children imitating. This will be quite enough for the first day.

The following day she will repeat the phrase and add this one:

| 3 4 3 | 5 5 5 | 3 4 3 | 5 . . |

using the names of the tones, then the syllable *noo*, children imitating, helped by the rising and falling of the teacher's arm.

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The teacher will write the melody on the board, and say: "Look at it. Can you *hear* it?" Children will hear it silently while teacher points to each tone.

Teacher: "Can everybody hear it? Then we will sing it." The children will sing it very slowly, the teacher singing with them to give them confidence.

On the third day the children will add the words, which they have already learned during the previous week and have sung on a single musical tone. Before combining the two elements, music and words, the children will recite the words slowly and with expression after the teacher:

"I know the *song* that the *Mo*ther bird *sings*."

The teacher then points to the melody and the children sing it on the syllable *noo*.

The teacher then points again to the melody and says: "Can everybody *hear the words* going up and down with the melody? 'I know the song that the Mother bird sings?'" Silent reading. Then children try to sing the words and music together, teacher singing with them the first time to give them confidence.

If the first phrase is studied in this careful manner, the others will be mastered without great difficulty. The important thing is that the first impression be clear, and that the new element be presented so as to be within the capacity of the whole class. Should the children fail to sing words and music together even after the preparation suggested above it will be through lack of self-confidence, and in that event the teacher may offer to sing the phrase once, and let the children tell her whether she sings it correctly. After she has sung it once they will certainly be able to repeat it correctly.

Rhythmic Exercise 2

1 2	3 4	5 5	5 5	5 4	3 2	1 1	1 1
1 2	3 3	3 2	1 1	1 2	3 4	5 5	5 5
5 5	4 4	3 3	2 2	1 2	3 2	1 1	1 1
1 2	3 3	3 4	5 5	5 4	3 3	3 2	1 1

This exercise should be studied as follows:

(*a*) Children read the names of the tones while teacher beats time.

(*b*) Children read the names of the tones while beating time with their hands or their feet or with both at once.

(*c*) Children sing the first line slowly and evenly but without beating time. If this is a success the second line may be added. Let there be a pause between the lines during these early weeks in order to give the children time to think.

(*d*) Repeat, children beating time while they sing. The first and second line of the exercise will be enough. Remember to let the children continue to beat time for the space of two measures (down—up, down—up) after ending the first line and before beginning the second, as described in a previous chapter. This is a good habit to give them during the first three or four months until their eye can travel rapidly from one end of the line to the other. It will prevent there being a moment of indecision and a possible break in the even beating of the time.

(*e*) Immediately let lines 1 and 2 be sung by memory, and use them for rhythmic games, dividing the class into groups as described above. The last two lines

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are more difficult but the children will easily sing them if given time to think them out slowly and without beating time.

All the steps described above need not and indeed *should not* be taken as the same lesson. They are grouped in this place only that the order of presentation may be made clear.

Intonation Exercise 7

(Key of G)

1 2 3 4 5	5 4 3 2 1	1 2 3 4	4 3 2 1
1 1 2 2 3 3	3 3 4 4 5 5	5 5 4 4 3 3	3 3 2 2 1 1
1 2 1 2	1 2 1 2 3	1 2 3 3 2	1 2 3 2 1

These phrases (one or two new ones at a lesson) may be given from the chart (Diagram 1), from the fingers, through ear tests, daily. At each lesson there should be repetition of some of the phrases learned at previous lessons.

By the end of the Third Week the average class should be able to sing the Prayer on one tone, the Our Father on three tones, the first verse of "It is Love" and the phrases of Intonation Exercises 1 to 7, the quicker children singing the phrases first, the slower ones repeating, and the rapidly decreasing group of monotones listening. They should be able to cover about the same ground with the fingers as from the chart and almost as much ground through ear tests.

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CHAPTER FOUR

The singing lesson should be made as gay as possible. Nothing requires more joy of heart than song. Therefore, while we must insist upon a high standard of perfection, the best way to obtain it is by praise and encouragement rather than through destructive criticism, and by constantly providing a beautiful model.

The vocal exercises for the Fourth Week will be the same as for the Third, but they should be sung with greater beauty of tone, the voices growing softer, sweeter, and more perfectly placed in the head. It will be remembered that the sound *N* throws the tone up into the head, and plenty of time should be given to articulating the consonant "N" before pronouncing the vowel sound *oo*.

Each new idea should be presented as simply as possible to the children, as its very novelty interests them. But the teacher's ingenuity will be called into play during the period of assimilation. Bald repetition will become irksome; on the other hand insufficient drilling will mean an insecure foundation for future work. The good teacher will be full of resource and will know how to present the same idea in a number of different settings, that the lesson may always be full of surprises

For instance, if more drilling is needed on **1 2 3 4 5** than is provided in the exercises as outlined, let an individual child represent Do, another Re, etc., and let each child sing his own tone when the teacher calls for it on her fingers. The same game may be played with groups, or the slower children may be arranged in groups of Do, Re, Mi, Fa and Sol, while one of the leaders among the children calls for the tone desired. Or again, one of the monotones can give the tones on his fingers while groups of singers respond. Constant change, a new grouping, a new kind of work; a new way of doing a familiar thing—these are the things that lead to success.

The children should now sing the phrases of Intonation Exercises 1 to 7 without prompting from the teacher, except in so far as she should always give them the pitch of "Do," and should usually sing for them the first tone of each line. The latter is desirable only during the first few weeks, and as long as the children show a tendency to flat, as it gives a constant opportunity to keep the class true to pitch.

It will hardly be necessary to caution the teachers against depending upon their own unaided ear, for the correct pitch at which to sing an exercise or even a single line. Few musicians have so absolute a sense of pitch that they would dare to dispense with an instrument in this connection. The teacher should always strike the correct tone on an instrument before beginning an exercise and verify the tone on the same instrument at the end of the exercise or at the end of each line. The pitch indicated in this manual is that which is considered best suited to the children's voices, and should be followed exactly.

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Intonation Exercise 8

(Key of G)

1 2 3 1 2 3 4 5 5 5 5 5 6 5 5 4 3 3 3 3 2 1
1 2 3 4 5 5 6 5 5 6 5 6 5 5 4 3 2 1
1 2 3 4 5 6 5 5 6 5 4 3 2 1

This exercise introduces a new tone: 6 named *la*. This new tone must be learned by imitation and presented in the same way as the previous ones. On the fingers it will be placed on the thumb of the left hand.

Henceforth imitation should be used only the first time a new idea is presented, for should the children learn to depend upon the teacher to solve their musical difficulties they will never make the effort necessary for the normal exercise and development of their own powers. From the first they must be encouraged to ***think in music***, and the exercises are so constructed that every new arrangement and grouping of familiar tones can be reasoned out by the children themselves, provided the teacher encourages them to do so and gives them plenty of time to ***think***.

The children should now be able to sing, while beating time, Rhythmic Exercises 1 and 2.

Rhythmic Exercise 3

(*a*)	1	1	2	2	3	3	4	4	5	5
	Do	*Do*	*Ré*	*Ré*	*Mi*	*Mi*	*Fa*	*Fa*	*Sol*	*Sol*
(*b*)	1	1	2	2	3	3	4	4	5	5
	Do	*Do*	*Ré*	*Ré*	*Mi*	*Mi*	*Fa*	*Fa*	*Sol*	*Sol*
(*c*)	1	.	2	.	3	.	4	.	5	.
	Do	– *o*	*Ré*	– *é*	*Mi*	– *i*	*Fa*	– *a*	*So*	– *ol*

It should be explained to the children that a dot after a number means that it must be held for two beats.

The children should sing the exercise, using the names of the notes, while the teacher beats time; and repeat the exercise again, using the names of the notes while beating time themselves.

Emphatic articulation of the prolonged syllables should be insisted upon. This emphasis can hardly be exaggerated, especially in the early stages of the work. The *feeling* of the rhythmic value of each beat, whether expressed by a figure, a dot or a rest, as will happen later on, must be strongly developed, even to the point of exaggeration. It will be easy later on to modify through the use of words any over-emphasis. The dot should be *felt* by the children like the ticking of a clock or the beating of a pulse. After beating (*c*) without singing a number of times the children may sing it. Unless the children show facility in the exercise, delay the singing of it until the following week.

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Intonation Exercise 9

(Key of G)

1 2 3 4 5 6 5 5 6 5 5 6 6 5 5 6 5 4 3 2 1
1 2 3 4 4 3 2 1 1 2 3 4 3 4 3 3 4 3 3 3 3 4 3 2 1
1 2 3 4 5 6 6 5 5 6 5 6 5 4 3 3 4 5 6 5 4 3 2 1

These phrases may, if necessary, be taught by imitation the first time they are presented, but with many classes this will be unnecessary. The brighter children after singing Intonation Exercise 8 will be able to work out No. 9 for themselves. They should read it from the board, from the fingers, through ear tests, and finally using the syllable *noo*. After a day or two most of the children will be able to read all these phrases without prompting from the teacher beyond giving the initial tone of *do*. Let the brighter children sing the phrases first and the slower ones repeat.

The temptation is very great to every teacher to advance at the pace of the cleverest group leaving the bulk of the class hopelessly in the rear. The really successful teacher, however, is the one who can keep up the interest of the brighter group while moving forward at a pace which the majority, indeed practically the whole class, can follow. The secret of success lies in intelligent division of the class into groups and adapting the work to the capacity of each group, using the quicker ones to help the slower ones rather than to discourage them. It will be found useful to change the position of the children very often, bringing those in the rear seats forward. If this is not done the children in the back rows will take little part in the singing.

Learn the second verse of the song, "It is Love."

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CHAPTER FIVE

Continue to practise Vocal Exercise 1 on the syllable "noo" from A to E letting solo voices sing the tone first and the class follow.

In Intonation, study the four upper tones of the major scale.

Diagram 2

8
7
6
5

These tones should be studied by the same method as the five lower tones, namely:

(*a*) By imitation, teacher singing the numbers, then the names, and always using her extended arm as a guide to the children.

(*b*) Reading from the chart (Diagram 2), teacher pointing.

(*c*) Recognizing the tones through ear tests.

(*d*) Naming, then singing them through finger drill.* These tones should be studied from high "do" down to "sol," and *then* from "sol" up to high "do."

Let the children recite rapidly the names of these new tones: "Do ti la sol, sol la ti do."

Intonation Exercise 10

(Key of B)

|	8	7	6	5		5	6	7	8																|
|	8	7	6	5		5	6	5	6	5		5	6	7	8										|
|	8	7	8		8	7	6	5		5	6	5		5	6	7	8	|							
|	8	8	7	7	6	6	5					5	5	6	7	8	8	8	|						

This exercise should be studied by the same method as No. 6, substituting Diagram 2 for Diagram 1.

Repeat phrases from Exercises 1 to 7.

Rhythm

Repeat Rhythmic Exercise 3, naming the notes while beating time with hands or with feet. Sing it, first without beating time, then while beating time.

A prolonged note such as occurs in this exercise must be definitely articulated while the exercise is merely recited, but as soon as it is sung, the prolonged tone must be held smoothly and without jerkiness. The children must *feel* the silent beat, however, and give it its full time value.

*In using the fingers, the base of the scale is always on the little finger of the right hand, and runs up so as to end on the middle finger of the left hand

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Rhythmic Exercise 4

(Key of G)

	1 2	3 4	5 5	5 4	3 2	1 1	1 2	3 4	5 5	5 4	3 2	1 1	
	1 2	3 4	5 .	5 4	3 2	1 .	1 2	3 4	5 .	5 4	3 2	1 .	
	1 2	3 4	5 4	3 2	1 2	3 4	5 4	3 .	
	1 2	3 3	3 4	5 5	1 2	3 .	3 4	5 .	

Practise Rhythmic Exercise 4 in the same manner as No. 3.

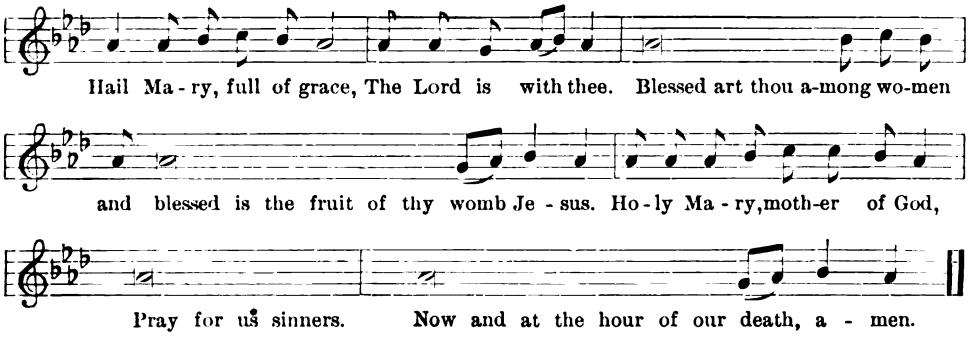
Rhythmic Exercise 5

(Key of B Flat)

8 7	6 5	8 7	6 5	8 7	6 5	5 .	5 .
8 7	6 5	5 6	7 8	8 7	6 5	5 6	7 8
8 8	7 6	5 5	8 8	7 6	5 5
8 .	7 6	5 .	8 .	7 6	5 .
5 5	6 7	8 8	5 5	6 7	8 8
5 .	6 7	8 .	5 .	6 7	8 .

Practise the first two lines of Rhythmic Exercise 5 in the same manner as No. 3.

Intonation Exercise 11



Before studying this Prayer, write on the board the following phrase:

| 1 . 1 2 3 2 1 . |

The children will sing it several times, first using the names of the tones, then using the syllable "noo."

Teacher will then recite the words "*Hail Mary, full of grace*" slowly, evenly, and with emphasis, the children imitating. She will then ask the children whether they can *hear* those words to the melody on the board. Silent reading of the melody (teacher having sung the proper "do") children *whispering* the words under their breath and *hearing* the melody. The teacher should allow plenty of time for

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this silent reading, and she should go through the whole process with them. The children will sing the first phrase of the Hail Mary in this way, if they are able to, and even should they fail to sing it the first time, the effort will have been valuable, and they will take a greater interest when the teacher offers to sing it for them as she did in the song "It is Love."

When the first phrase is once grasped, the rest of the prayer can be learned like the phrases of the Our Father, partly by imitation, partly by sight reading.

Learn the third verse of "It is Love."

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CHAPTER SIX

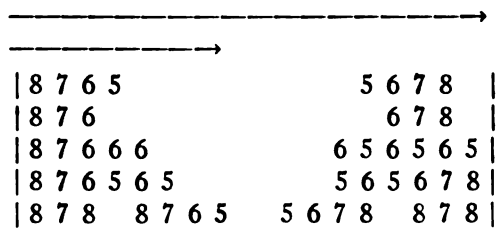
VOCAL EXERCISES

Practise Vocal Exercise 1 by semitones, from A to E.

INTONATION

Intonation Exercise 12

(Key of B)

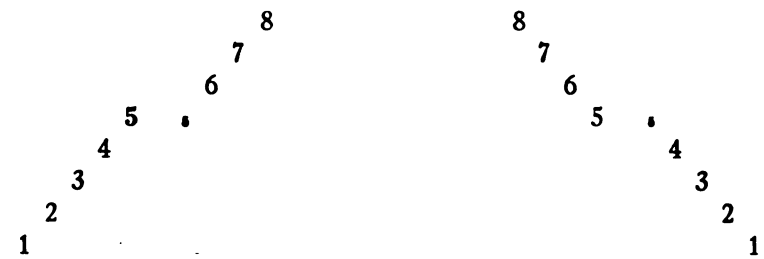


Using the figures of Diagram 2, practise a few of these phrases each day. Use the phases also as ear tests, and for finger drill.

The Entire Scale

Review the phrase 1 2 3 4 5, first singing upward, then downward.
Review the phrase 5 6 7 8, first singing upward, then downward.
Put the two halves of the scale together, thus:

Diagram 3



Use the above diagram as follows:
(*a*) Recite the names of the tones.
(*b*) Sing the scale, using the names of the tones.
(*c*) Sing the scale on the syllable *noo*.
In order to help the children to put the two halves of the scale together, use Intonation Exercise 13 as applied to the figures of Diagram 3.

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Intonation Exercise 13

(Key of E Flat)

(*a*) 1 2 3 4 5 5 6 7 8

(*b*) 1 2 3 4 5 , 6 7 8 The , is to be sung in a whisper.

(*c*) 1 2 3 4 5 , 6 7 8 The , is to be thought, not sung. Allow exactly the same time for it as though it were to be sung. Repeat the line many times passing the pointer over , more and more quickly. The children will thus be gradually prepared for (*d*).

(*d*) 1 2 3 4 5 6 7 8 Repeat many times.

Practise the scale downward in the same manner.

(*e*) 8 7 6 5 5 4 3 2 1

(*f*) 8 7 6 5 , 4 3 2 1 The , to be whispered.

(*g*) 8 7 6 5 , 4 3 2 1 The , to be thought.

(*h*) 8 7 6 5 4 3 2 1 The , to be omitted. Repeat many times.

Practise the scale up and down in the same manner.

(*i*) 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 Sing, using names of tones.

(*j*) 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 Sing, using the syllable *noo*

As soon as the intervals of the Major scale are grasped, the teacher should be careful never to help the class by the prompting of a tone. She should sing *only* in the following cases:

(*a*) When giving the model tone in the vocal exercises.

(*b*) When giving the class the keynote of an intonation exercise, or the first note of a line.

(*c*) When, after a mistake has been made by the children, she puts them right by singing the *last tone which they sang correctly*.

The children should be encouraged to practise at home reciting the names of the notes rapidly up and down. The first day let them learn to say:

Do Re Mi Fa Sol La Ti Do Do Ti La Sol Fa Mi Re Do

The second day:

Re Mi Fa Sol La Ti Do Re Re Do Ti La Sol Fa Mi Re

And so forth until they can recite the names rapidly beginning on each of the seven tones.

RHYTHM

Finish the study of Rhythmic Exercise 5.

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Rhythmic Exercise 6

(Key of G)

1 2	3 3	1 2	3 3	1 2	3 3	3 .
					Mi Mi	*Mi–i*
1 2	3 .	1 2	3 .	1 2	3 .	. .
					Mi–i	*i i*
1 2	3 3	3 4	5 5	1 2	3 3	3 4	5 5
1 2	3 .	3 4	5 .	1 2	3 .	3 4	5 .

It should be explained to the children that every dot after a number means one beat.

Rhythmic Exercise 7

(Key of E Flat)

12 34 55 5. 55 67 88 8. 87 65 55 5. 54 32 11 1.
12 34 56 78 87 65 43 21 12 34 56 78 87 65 43 21

Let the children read this exercise while beating time, but without singing it until later

Continue to practise the Hail Mary.

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CHAPTER SEVEN

VOCAL EXERCISES

Practise Vocal Exercise 1 by semitones, from A to E.

INTONATION

A more independent use of the scale, up and down, should be sought and the intervals of the Tonic Chord should be brought out.

Henceforth numbers should no longer be used in singing. The sounds should be *seen* in the *numbers* and *sung* by *name*. The teacher should remember the backward children and for their sake make use of frequent repetitions. She may for this purpose re-employ exercises previously learned adding a slight percentage of new ideas so as gradually to bring all the children into the singing. It is comparatively easy to make rapid progress with a few clever children, but the most successful teacher is the one who can induce the largest number of children to sing. This is especially true when children of little or no talent are concerned.

Intonation Exercise 14

(Key of E Flat)

This and the following exercises, while not strictly rhythmic, should be sung in time. The teacher should tap with her pointer as she wishes each note to be sung. The time should be approximately metronome 60 or slower if necessary. The important thing is that the notes should come in regular sequence. The teacher points to each note as she wants it. The children sing when the teacher taps the note.

(*a*) 1 2 3 3 3 3 4 5 5 5 5 6 7 8 8 8 8 7 8 8 8
8 7 6 5 5 5 5 4 3 3 3 3 2 1 1 1

(*b*) 1 2 1 1 1 2 3 3 3 4 3 3 3 4 5 5 5 6 5 5
5 6 7 8 8 7 8 8 8 7 6 5 5 6 5 5 5 4 3 3
3 4 3 3 3 2 1 1

(*c*) 1 2 3 3 3 4 3 3 3 4 3 4 3 4 3 3 3 4 5 5
5 6 5 5 5 6 5 6 6 5 6 5 5 5 6 7 8 8 7 8 8
8 7 6 5 5 6 5 5 5 6 5 6 6 5 6 5 5 5 4 3 3
3 4 3 3 3 4 3 4 4 3 4 3 3 3
3 2 1 1 1 2 1 1 1 2 1 2 1 2 1 2 1 1

Exercise 14, after it shall have grown familiar to the children may be used as a rhythmic exercise.

Intonation Exercise 15

(Key of G)

1 2 3 4 3 4 3
1 2 3 4 3 4 4 3
1 2 3 4 3 2 3 2
1 2 3 4 3 4 3 2
1 2 3 4 3 2 1

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This exercise demands a good deal more independent thinking on the part of the children than those which have preceded it. They should not be helped by the teacher. The *first* note only should be sung by the teacher. Using a pointer to single out the note on the diagram which she wishes sung, the teacher should wait for the children to sing it They should be taught to think each note before attempting to sing it. Separate the notes one from the other so that the children may have time to think ahead.

Intonation Exercise 15 must be studied with particular attention on the part of the teacher that the Fa be sung in tune. The interval *mi–fa*, being a half tone, is difficult for the children, and while it is unwise to draw their attention to this fact great care must be taken that they learn to sing the melody *mi–fa–mi* absolutely true to pitch. It will be necessary to renew the model for them again and again until the interval is firmly fixed in their minds.

Their attention should often be drawn to the character of the various tones: *Do*, positive and independent; *re* serious and unfinished; *mi* more cheerful and complete; *fa* sad, and anxious to go back to *mi; sol* very lively, gay and strong, etc., etc. To establish the character of the tones in the children's mind will help them to recognize these tones in the ear tests.

Practise the phrases of Intonation Exercises 14 and 15 alternately during the week.

RHYTHM

Review Rhythmic Exercise 7 and sing it in the Key of E flat.

Rhythmic Exercise 8

(Key of E Flat)

	1 .	2 .	3 4	5 .	5 .	6 7	8 .	8 .
1 2	3 .	3 4	5 .	5 6	7 8	8 .	8 .
1 .	2 .	3 4	5 .	6 .	7 .	8 .	8 .
8 .	7 .	6 5	5 .	4 .	3 .	2 .	1 .
8 7	6 .	5 4	3 .	3 2	1 .	1 .	1 .	

Rhythmic Phrases

(Key of C)

	1 2	3 3	1 2	3 3	1 2	3 3	3 .
1 2	3 3	3 4	5 5	1 2	3 4	5 .	5 .
1 2	3 2	1 2	3 2	1 2	3 2	1 2	3 .
3 4	5 4	3 4	5 4	3 4	5 4	3 4	5 .
5 4	3 4	5 4	3 4	5 4	3 4	5 4	3 .
3 2	1 2	3 2	1 2	3 2	1 2	3 2	1 .

1 2	3 3	3 2	1 1	1 2	3 3	3 2	1 1	1 2	3 2	1 2	3 2	1 2	3 2	1 .
	1 2	3 4	5 5	5 4	3 2	1 1	1 2	3 4	5 5	5 4	3 2	1 1	1 2	3 4	5 4	3 2	1 .
	1 2	3 4	5 5	5 4	3 3	3 4	5 5	5 4	3 3	3 4	5 4	3 4	5 4	3 4	5 4	3 .

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Study one line at a time and repeat it rapidly, rhythmically and lightly until the group of notes shall have become quite automatic. Then add another line. Use these phrases for rhythmic games, etc. Let one group of children sing while the others run or skip. Pick out a line of the exercise not yet studied and use it as an exercise in quick observation, letting the children look at it for a moment and then turn their backs to the chart and sing it. Or let the teacher point out a line which she is going to sing, ask the children look at it for a moment in silence, then let them listen to her and decide whether she sings it correctly. She should change one note and see whether they all notice the change. These easy phrases can be used in many ways to add interest and variety to the lesson. Let the children sway from side to side as they sing and turn at the end of each line. Let them bow every time they come to a *mi*, or turn around every time they come to a *sol*, etc. These slight variations keep up the interest of the children and make the singing lesson more of a game than a drill.

SONG

Prepare the words of *The Christmas Carol*, "A Welcome to Jesus," chanting the words of the first verse on a single tone (B flat) children repeating them phrase by phrase after the teacher with great care given to a beautiful enunciation of the syllables. Read the melody of the first line very slowly, using the names of the tones until the phrase is familiar, then using the syllable "noo." Repeat, singing the phrase more rapidly while the teacher beats time.

A Welcome to Jesus

(Key of G)

|| 1	2	3	4	5	.	5	. |
1. || This	is	Je	- sus'	birth	-	day,	|
2. || How	the	tree	- tops	greet		Him,	|
3. || Love	has	brought	the	Sa	-	viour,	|
4. || Watch	- ing	She	- pherds	tell		us,	|

| 6	6	6	6	5	.	.	𝄐 |
| Chil	- dren	come	and	sing,			|
| With	each	dan	- cing	bough,			|
| He	is	home	- less	here;			|
| "This	is	Christ	- mas	Day!"			|

| 1	2	3	4	5	.	5	. |
| Wel	- come	to	the	Sa	-	viour,	|
| May	we	run	to	meet		Him?	|
| Sun	- beams	can	but	warm		Him,	|
| An	- gels	sing	- ing	"Wel	-	come,"	|

| 6	6	6	6	5	.	.	𝄐 |
| Child	and	heav'	- nly	King,			|
| May	we	see	Him	now?			|
| Bree	- zes	can	but	cheer.			|
| Stars	to	show	the	way—			|

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5	5	5	4	3	.	3	.	
We	will	cheer	and	warm		Him,		
Are	the	stars	His	flo	-	wers,		
If	your	hearts	are	o	-	pen		
Where	the	Child	and	Mo	-	ther,		

,6	5	4	3	2	.	.	𝄐	
Light	Him	night	and	day,				
In	His	heav'	- nly	home?				
As	the	ro	- ses	red,				
Un	- der	Heav	- en's	light,				

123	4	5	5	1	.	2	.	
Bring	Him	gol	- den	li	-	lies,		
With	the	birds	a-	fly	-	ing,		
Je	- sus	will	find	shel	-	ter		
Make,	in	their	own	shi	-	ning,		

3	4	,2	2	1	.	.	𝄐	‖
Flo	- wers	bright	and	gay!				‖
Mer	- ri-	ly	we	come.				‖
For	His	heart	and	head.				‖
Day	- time	of	the	night.				‖

Divide the class into two groups: the first representing the Sunbeams and the Breezes, the second representing the Children and the Flowers. The first group will sing Verses 1 and 3; the second group, Verses 2 and 4. This Carol should be dramatized. It is an attempt to give musical and poetic expression to the ideas embodied in *A Welcome to Jesus, Catholic Education Series. First Book, Pages* 19–20.

Prayer

Finish the study of the Hail Mary.

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CHAPTER EIGHT

VOCAL EXERCISES

Practise Vocal Exercise 1, by semi-tones, from A to E.

INTONATION

Intonation Exercise 16

(Key of G)

1 2 3 4 5 6 5
1 2 3 4 5 6 6 5
1 2 3 4 5 6 5 6 5 4 3
3 4 5 5 6 5 6 5
3 4 5 6 6 5
1 2 3 4 5 6 5 4 3 4 3
3 4 5 4 3 2 1

Intonation Exercise 17

(Key of D)

5 6 7 8 7 8 7 8
5 6 5 6 6 7 8
5 6 7 7 8 8 7 8
5 6 6 7 8 7 6 6 5
5 6 6 5 5 6 6 7 8

The interval *Ti–Do* being a half tone must be studied with great care that the *Ti* be absolutely true to pitch. As in the case of *Fa*, the correct model of the melody *Do–Ti–Do* must be renewed again and again until the interval is firmly established in the children's minds. Teach them to *listen* to the character of Ti, and to notice how utterly dependant it is upon High Do.

RHYTHM

Repeat Rhythmic Exercise 8 and sing it in the Key of E flat

Rhythmic Exercise 9

(Key of D)

	1 2	3 .	3 4	5 .	5 6	7 8	8 7	8 .
8 7	6 5	5 4	3 .	3 2	1 2	1 2	1 .	
	1 2	1 2	1 2	3 .	1 2	1 2	3 3	3	
	1 2	3 3	3 2	1 .	1 2	3 3	3 2	1 .	
	1 2	3 2	1 2	3 2	1 2	3 2	1	1 .	
	1 2	3 .	3 4	5 .	5 4	3	3 2	1 .	
	1 1	2 3	4 4	5 5	5 5	4 4	3 2	1 .
1 .	2 3	4 .	5 .	5 .	4	3 2	1 .
	1 1	2 2	3 4	5 .	5 .	4 3	2 2	1 .
1 .	2 .	3 4	5 .	5 .	4 3	2 .	1 .	

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SONG

Continue to study the melody of "A Christmas Carol." Let the children sing the melody of the first line. Teacher will ask them to *look* at the second line. What does it remind them of? The children will all notice that it is exactly like the first line, but they should be given the opportunity to make the discovery for themselves. They will then have the pleasure of singing both lines with their backs turned to the chart, first with the names of the notes, then on the syllable *noo*.

When these two lines can be sung easily accompanied by free, graceful gestures, proceed to study the third line and the fourth. These are more difficult and will have to be approached partly by imitation, as there are a few skips (3 to 6 in the third line, and 5 to 1 and 4 to 2 in the fourth line) which the children could not yet work out unaided.

While they are slowly learning the rest of the melody, the teacher may try combining words and music in the first and second lines of the song, approaching this in the same way as in the song "It is Love" in Chapter 3.

Meanwhile the children should be learning the words of the four verses with gestures and action demanded by the dramatization.
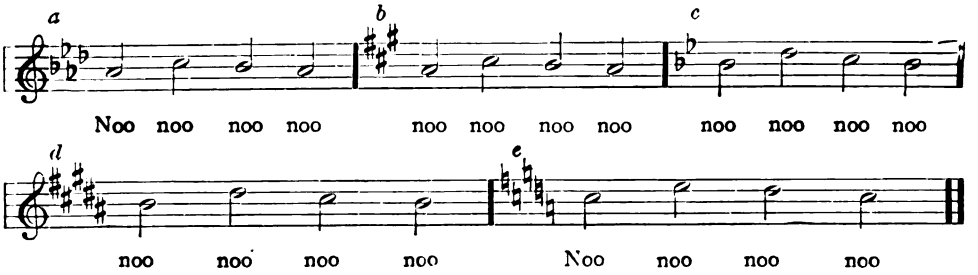
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CHAPTER NINE

VOCAL EXERCISES

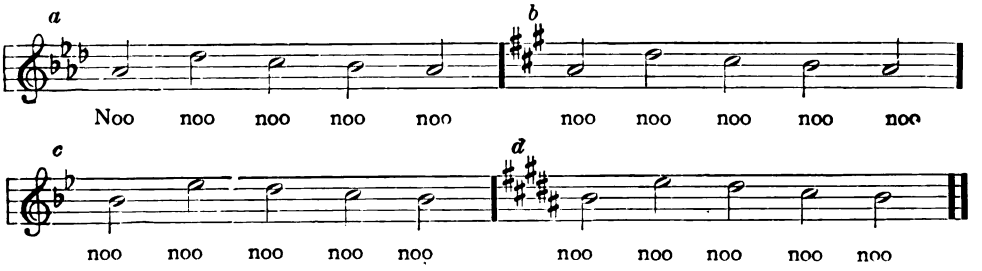
Practise Vocal Exercise 1 by semi-tones from A to E daily.

Vocal Exercise 2



Repeat the above sections in the inverse order; i.e., begin with *e*; follow with *d*, *c*, *b*, *a*.

Vocal Exercise 3



Repeat the above sections in the inverse order; i.e., begin with *d*; follow with *c*, *b*, *a*.

Approach the study of Vocal Exercise 2 as follows:

Write on the board the phrase: 1 2 3 3 2 1. Children will sing it in the Key of A Flat. Then let them sing the phrase: 1 3 2 1, using the names of the tones, then using the syllable *noo*.

Approach the study of Vocal Exercise 3 in the same manner. Let the children read from the board the phrase: 1 2 3 4 4 3 2 1. Then let them sing the phrase: 1 4 3 2 1, using the names of the tones, then the syllable *noo*.

In singing these phrases great care must be taken that each tone in the sequence be placed with the same care as the original tone. The tendency is always to place the first tone carefully and possibly the second tone but neglect the final tones. To correct this fault plenty of time should be allowed for the exaggerated articulation of the consonant *N*.

It will also be necessary to guard against the common fault of slurring between the tones. This fault, if once formed, is a most difficult one to eradicate, and the

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teacher must correct it vigorously as soon as it appears. The best cure for the fault, when once it has taken root, is to pause between the tones and *think* the next tone before singing it.

Each lesson henceforth will begin with a careful singing of Vocal Exercise 1 which, as it were, tunes up the voices. It will be followed by Vocal Exercise 2 or by Vocal Exercise 3 sung on alternate days.

INTONATION

Intonation Exercise 18[1]

(Key of E Flat)

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

1 2 3 4 5 6 7 8 • 7 6 5 4 3 2 1

The • is to be whispered.

1 2 3 4 5 6 7 8 • 7 6 5 4 3 2 1

The • is to be thought. Repeat allowing gradually less time.

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1 1

Repeat this line.

1 2 3 4 5 6 7 8 7 8 7 8 7 8 7 6 5 4 3 2 1 1

Lines 1, 4 and 5 of Exercise 18 may be used as a Rhythmic exercise after they have been studied as above.

Intonation Exercise 19

Begin to bring out individual notes more independently.

RÉ IN RELATION TO DO

(Key of A Flat)

1 2 2 3 4 5

1 2 2 2 3 4 5

5 4 3 2 2 1

1 2 2 1 1 2 2 1

1 2 2 1 1 2 1 2

1 2 1 2 1 1 2

1 2 2 1 2 2 1

1 2 1 2 2 1 2

1 2 2 1 2 1 1

Intonation Exercise 20

RÉ IN RELATION TO MI

(Key of A Flat)

1 2 3 3 3 2 2 3 3

1 2 3 3 3 2 3 2 2 3 3

1 2 2 3 2 3 3 2 3 2 3 2 1

1 2 3 2 3 2 3 2 3 2 2 2 1

1 2 2 1 2 3 3 2 2 3 3 2 1

[1] Use Diagram 3.

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Solfa

(Key of B Flat)

This is a very simple exercise intended to be read at sight by the children. They should beat time and sing the notes by name, then repeat, beating time, singing, and using the words.

(*a*)	1		1	2											
	A-		me-en												
(*b*)			1	2		3	1		2	3		2	.		
			Let	Thy		Spi-rit			be	with		us.			

RHYTHM

Review Rhythmic Exercise 9, then sing it in the *Key of E Flat.*

Read rhythmically and then sing the following exercises for memorizing the notes 1 2 and 1 2 3. Repeat until they can be sung very fast.

Rhythmic Phrases

(Key of A)

|| 1 2 | 2 1 | 1 2 | 2 1 | 1 2 | 2 2 | 2 1 | 2 1 | 2 1 | 2 1 | 1 . ||

|| 1 2 | 1 2 | 1 2 | 2 1 | 1 2 | 2 1 | 1 2 | 2 1 | 1 2 | 1 2 | 1 2 | 1 . ||

|| 1 2 | 3 3 | 3 2 | 1 1 | 1 2 | 3 3 | 3 2 | 1 1 |

| 1 2 | 3 2 | 1 2 | 3 2 | 1 2 | 3 2 | 1 . ||

|| 1 2 | 3 3 | 3 2 | 2 3 | 3 2 | 2 3 | 3 2 | 3 2 |

| 3 2 | 3 2 | 3 . ||

These phrases, like those on page 43, are a help toward memorizing and rendering automatic the use of these simple intervals, but they are also valuable if used as an exercise in quick observation. The study may be varied in many ways, as for instance: Let one child select a line from the exercise, sing it, and another child point out what line was sung. Or let three children be selected to represent *Do*, *Re*, and *Mi* respectively, each one singing his tone when it occurs. The exercise must be taken briskly and in strict time.

Rhythmic Exercise 10

(Key of E)

|| 1 1 | 2 2 | 3 3 | 4 4 | 5 5 | 6 6 | 7 7 | 8 8 |

| 8 8 | 7 7 | 6 6 | 5 5 | 4 4 | 3 3 | 2 2 | 1 1 ||

|| 1 2 | 2 3 | 3 4 | 4 5 | 5 6 | 6 7 | 7 8 | 8 8 |

| 8 7 | 7 6 | 6 5 | 5 4 | 4 3 | 3 2 | 2 1 | 1 1 |

Read the exercise rhythmically without singing. Then sing Lines 1 and 2.

Continue to study the Christmas Carol, *A Welcome to Jesus.*

The teacher will give special attention to the Ear Tests and the Finger Dictation, using them with more and more freedom, and frequently calling upon the children themselves to give them. Sometimes, by way of variety, the children should be asked to write on the board tones which the teacher has sung on the syllable *noo*, and the rest of the class should sing the tones as written on the board and judge whether they have been written correctly.

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CHAPTER TEN

VOCAL EXERCISES

Practise Vocal Exercise 1 daily, followed by Number 2 or by Number 3.

INTONATION

Intonation Exercise 21

(Key of A)

The individual note **Fa** should be brought out.

(*a*) || 1 2 | 3 4 | 4 3 | 2 1 | 1 2 | 3 4 | 4 3 | 2 1 | 1 2 | 3 4 |
| 4 3 | 2 1 | 1 2 | 3 4 | 3 2 | 1 2 | 3 4 | 3 2 | 1 . ||

(*b*) | 1 2 | 3 4 | 4 3 | 3 4 | 4 3 | 3 4 | 4 3 | 3 4 | 3 4 | 3 4 |
| 3 4 | 3 . ||

Intonation Exercise 22

(Key of A Flat)

(*a*)

1 2 3 4 4
1 2 3 4 4 3
1 2 3 4 4 5
1 2 3 4 5 5 4
1 2 3 4 5 5 4 4 5
1 2 3 4 5 , 4 4 5
1 2 3 4 5 , 4 4 3
1 2 3 4 5 4 , 5
1 2 3 4 5 4 5

(*b*)

5 4 3 2 1
5 4 4
5 4 3 3 4 5
5 4 3 4 4 3 2 1
5 4 3 4 4 3 4 3
5 4 3 4 4 3 4 5
5 4 4 3 , 4 4 5
5 4 4 3 4 4 5
5 4 4 , 4 5
5 4 4 5

Intonation Exercise 23

(Key of G)

Individual note *La* should be brought out. After the first rehearsal, this exercise should be sung rhythmically.

|| 1 2 | 3 4 | 5 6 | 5 6 | 6 6 | 5 6 | 6 6 | 5 6 | 5 6 |
| 5 6 | 5 . | 5 6 | 6 5 | 5 6 | 6 5 | 5 6 | 6 5 | 5 . ||

RHYTHM

Review Rhythmic Exercise 10 and sing the entire exercise.

Rhythmic Exercise 11

(Key of E)

	1 2	1 1	1 2	3 3	3 4	3 3	3 4	5 5
5 6	5 5	5 6	7 8	8 7	8 8	8 7	6 5
5 6	5 5	5 4	3 3	3 4	3 3	3 2	1 1	

Read rhythmically, then sing Rhythmic Exercise 11.

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SONG

Continue to study the Christmas Carol, *A Welcome to Jesus*. Learn the words of the Song, *Jesus' Love*, singing them on a single musical tone, (A or B).

Jesus' Love

(Key of G)

✕ 1	1 2	3 4	5 5	5 .'
A	lit - tle	bird sat	on a	tree,
Ah,	Ro - bin	Je - sus	loves me	too,

4 5	6 .	5 .'
On a	green	tree,
Je - sus	loves	too,

✕ 5	5 5	4 4	3 3	2 .
And	sang his	sweet - est	song to	me,
He	gave me	pa - rents	kind and	true,

3 4	3 2	1 .'
Sang his	song to	me:
Gave them	as to	you.

✕ 3	3 2	3 4	5 .	4 .	3 .'
"My	pa - rents	built my	nest	so	warm
I	rest wi-	thin His	arms	for	He

✕ 3	3 2	3 4	5 .	4 .	3 .
To	save me	from the	wind	and	storm.
Said,	"Let the	chil - dren	come	to	Me."

✕ 1	1 2	3 4	5 5	5 .
My	Mo - ther	folds me	in her	wings,
He	fills my	life with	His dear	love,

4 5	6 .	5 .
In her	soft	wings,
With His	dear	love,

✕ 5	5 5	4 4	3 3	2 .'
And	tells her	love while	Fa - ther	sings,
And	calls me	to His	home a-	bove,

3 4	3 2	1 .
While dear	Fa - ther	sings."
His bright	home a-	bove.

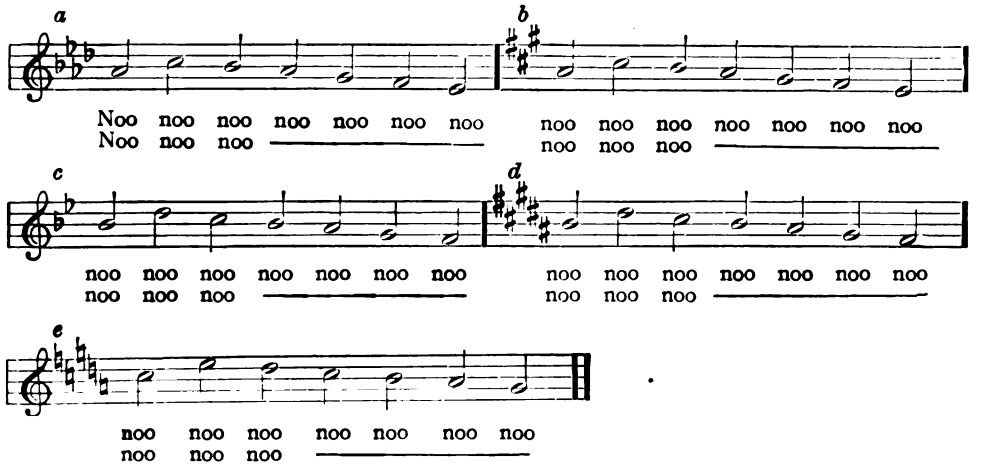
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CHAPTER ELEVEN

VOCAL EXERCISES

Practise Vocal Exercise 1 daily, followed by Number 2 or by Number 3, and by Number 4.

Vocal Exercise 4



Repeat the sections, reversing the order; rendering it (*e*) (*d*), (*c*), (*b*), (*a*)

Special care should be taken while singing the lower notes to keep the voice placed upward and forward in the head.

INTONATION

Intonation Exercise 24

(Key of G)

1 2 3 4 5 6 6
1 2 3 4 5 6 6 5
1 2 3 4 5 6 6 5 5 6
1 2 3 4 5 6 , 5 6 5
5 6 5 4 3 2 1

Special Intonation Exercise

PREPARATION FOR SONG 2

(Key of G)

1 2 3 4 5 5 5 5 4 4 5
1 2 3 4 5 , 4 4 5
1 2 3 4 5 , 4 , 5
1 2 3 4 5 4 5 .

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RHYTHM

Rhythmic Exercise 12

(Key of G)

The children should be reminded that a sound is held for as many beats as there are dots after it.

	1 2	3 3	3 4	5 5	5 4	3 3	3 2	1 1
1 2	3 .	3 4	5 .	5 4	3 .	3 2	1 .
1 2	3 .	. 4	5 .	. 4	3 .	. 2	1 .
1 2	3 4	5 5	5 .	5 5	5 .	5 .	. 5
5 5	4 4	3 3	2 .	1 .	. 1	1 .	1 .	

Read rhythmically, then sing Rhythmic Exercise 12.

SONG

Study of Jesus' Love

The process in learning this song and those that follow it is as follows.

(*a*) The children sing the melody, quite slowly, phrase by phrase, using the names of the tones. They should be given plenty of time to think during this first reading of the melody. During the very early stages a phrase or two of new material is enough to learn at one lesson. Later on a verse or more can be taken.

(*b*) Let them repeat somewhat faster and evenly while the teacher beats time.

(*c*) Let them repeat while beating time themselves.

(*d*) Let them repeat singing the melody on the syllable *noo*.

(*e*) Let them read the words rhythmically and with expression from the chart.

(*f*) Period of perfect silence during which the children read the melody and mentally combine it with the words.

(*g*) Let the children sing the words and melody combined.

The song *Jesus' Love* contains two difficulties which should be well prepared before they are approached in the song itself. The first is the interval 5 4 5 in the fifth and sixth measures, the 4 coming as it does on an accented beat. This has been prepared in the special exercise on Page 53, but even so, it will be wise for the teacher to approach the sixth measure slowly and to ask the children to *think the tones* 5 4 5 before singing them.

The second difficulty is a rhythmic one and occurs at the beginning of each phrase. The phrases begin on the *up beat* instead of on the *down beat.* This can be prepared as follows: The children will beat time vigorously saying or chanting again and again: ""Down–Do, down–Do." When that has been mastered let them say, then sing: "Down–Do Do–Re Mi–Fa Sol–Sol So–ol," beating time vigorously. When this rhythmic difficulty has been mastered, and then only, should the children attempt to sing the song in time. Should this preparation be slighted the children will be left with a blur in their minds and will always be puzzled by a melody which begins on the up–beat.

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The teacher should insist that the children keep strict time although there should be nothing rigid or mechanical in the rendering. Full time must be allowed to the beats represented by a dot or a rest. In this and in all subsequent songs the beating of time should be used only as long as is necessary during the preparation of the song, but as soon as the song is known the beating should be discontinued as it no longer serves a useful purpose and tends to make the singing mechanical. The song should be sung with freedom and joy and the mechanical aids used in the process of learning it should be abandoned. The same principle applies to the chart. It is an aid in teaching a song, but once the song is known the chart should not be needed. The song should be sung by memory. Indeed the best way of using the chart is to become rather independent of it, alternately looking at it and looking away from it, as has been suggested elsewhere. The habit of reading a phrase silently and singing it without looking at the chart is not only a valuable exercise in observation but develops the children's power to grasp a *musical thought* as embodied in a phrase, rather than spelling out each melody tone by tone.

It will take the children several weeks to study the Song, *Jesus' Love*, and meanwhile the teacher should be putting the finishing touches on the Christmas Carol, *A Welcome to Jesus*.

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CHAPTER TWELVE

VOCAL EXERCISES

Practise Vocal Exercise 1. Also Numbers 2, or 3. and 4.

INTONATION

COMPASS EXERCISE

This is the most important exercise in the early study of music. Our plan of study being based on *memory* through *association* the Compass Exercise is invaluable as it enables the pupil to find any note in the scale without hesitation through the note's relation to the nearest note of the Tonic Chord.

The scale is composed of strong, independent notes known as the Tonic Chord; i. e., 1 3 5 8, and weak, dependent notes placed between them; i. e., 2 4 6 7.

These notes should be studied by means of the Compass Exercise which is a sort of chart of their harmonic resolutions. Thus:

Ré is dependent on *Do*—(*Ré-Do*).
Fa is dependent on *Mi*—(*Fa-Mi*).
La is dependent on *Sol*—(*La-Sol*).
Ti is dependent on the *Do* above—(*Ti-Do*).

The description of these strong notes and of the weak notes dependent on them should be made as vivid as possible for the children by means of comparisons which come within their daily experience; as, for example, the houses on a block, the tall solid ones on the corners and the small ones between; or the children of a family with their parents; or the floors of a house with the stairway between; it would be well to render this study more interesting and concrete by means of suitable diagrams on the blackboard.

Intonation Exercise 25

COMPASS EXERCISE FORM 1

(Key of E Flat)

(*a*) 1 2 1 1 2 3 3 4 3 3 4 5 5 6 5 5 6 7 8
8 7 8 8 7 6 5 5 6 5 5 4 3 3 4 3 3 2 1

Repeat three times.

(*b*) 1 2 1 3 4 3 5 6 5 8 7 8
8 7 8 5 6 5 3 4 3 1 2 1

Repeat three times:

1. Whispering help notes.
2. Thinking help notes.
3. Omitting help notes.

Memorize (*b*) without the help notes, thus:

1 2 1 3 4 3 5 6 5 8 7 8 8 7 8 5 6 5 3 4 3 1 2 1

The section (b) above constitutes Compass Exercise, Form 1. In working out this exercise the children should be helped the first time only. If

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they have done the previous work thoroughly they should be capable of reasoning this out for themselves by means of the help notes. When the work is first begun the teacher may, if necessary, sing the Compass Exercise several times; but on the subsequent drills and on all subsequent days the exercise should be reasoned out by the children themselves without any promptings of the desired notes by the teacher. But short of prompting the note itself she may help the children to arrive at the note desired by such suggestions as she may see fit to employ or by using previous exercises which should suggest the Compass Exercise.

It is necessary that this exercise be rendered as familiar to the children as the melody of the scale itself. They should be able to sing it fast and easily. The teacher should give finger drills on this exercise.

When the Compass Exercise, Form 1, shall have been studied and memorized, and can be sung almost automatically, the teacher may begin to skip around in its intervals in a more independent fashion as illustrated in section (c) of Intonation Exercise 25. The key *E Flat* is still retained.

(*c*)

1 2 1 3 4 3 1 2 1 8 7 8 8 7 8 5 6 5 3 4 3 5 6 5
1 2 1 8 7 8 5 6 5 3 4 3 8 7 8 3 4 3 8 7 8 3 4 3
8 7 8 3 4 3 1 2 1 5 6 5 1 2 1 5 6 5 8 7 8 3 4 3
1 2 1 5 6 5 8 – 1 8 – 1

This exercise can best be given by means of Finger Drill.

It will probably be several weeks before the children are ready for this independent use of Compass Exercise, Form 1. It is given in this place, however, because it is the direct development of the previous work and because classes vary so greatly that it is impossible arbitrarily to assign it a place in any subsequent lesson. The proper time to introduce these skips must be left to the discretion of the individual teacher.

RHYTHM

Rhythmic Exercise 13

(Key of G)

This exercise is studied according to the usual method.

	1 2	3 3	3 4	3 .
1 2	3 .	3 4	3 .
1 2	3 .	. 4	3 .
1 2	3 3	3 4	3 .
1 2	3 4	3 3	3 .
1 2	3 4	3 4	3 .
1 2	3 3	4 4	3 .
1 2	3 4	4 .	3 .
1 2	3 4	3 2	1 .
1 2	2 3	3 4	3 .
1 2	3 4	4 3	2 1
1 2	3 4	3 2	1 .

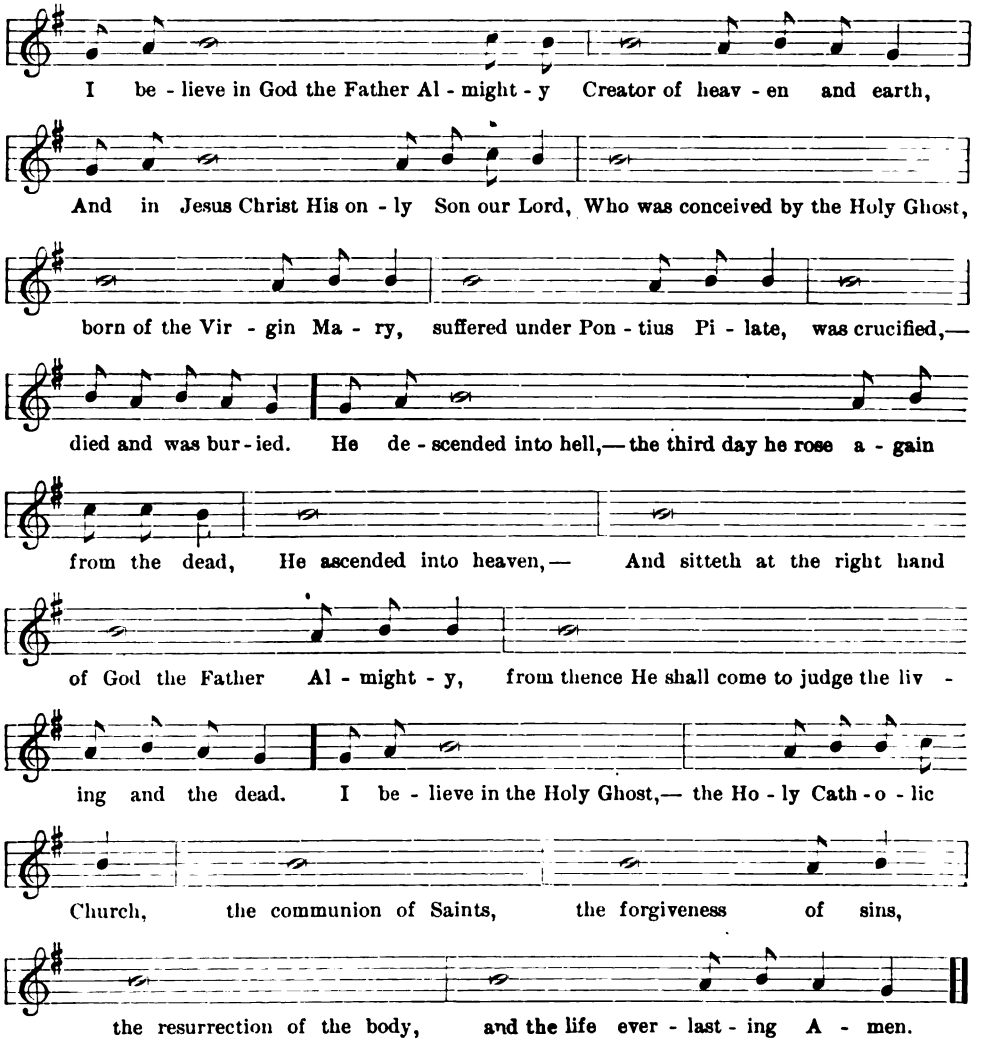
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Rhythmic Exercise 14
(Key of E Flat)

This exercise constitutes a rhythmic drill on the Compass Exercise. It should be practiced until it can be sung rapidly.

12	11	12	33	34	33	34	55	56	55	56	78
87	88	87	65	56	55	54	33	34	33	32	11
12	1.	12	3.	34	3.	34	5.	56	5.	56	78
87	8.	87	65	56	5.	54	3.	34	3.	32	1.

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CHAPTER THIRTEEN

Practise Vocal Exercise 1. Also Number 2, or 3, and 4.

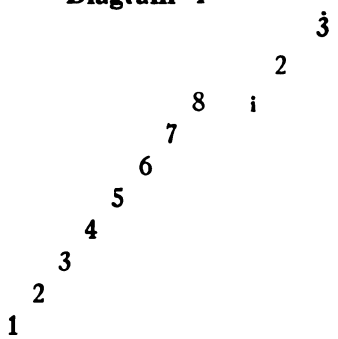
INTONATION

Continue the study of Compass Exercise, Form 1.

While gaining facility in this exercise, take up the study of the *first three notes of the scale above.*

It should be explained to the children that there is a scale on top of the one thus far studied like the second story of a house, and that 8 is the ceiling of one story and the floor of the story above.

Diagram 4



Point to the diagram and let the children say the names of the notes: *Do, Ré, Mi, Fa, Sol, La, Ti, Do, Ré, Mi.* Repeat downward. Let the children practice this exercise at home. It should be explained to them that the dot over a note means that it lives on the floor above. *Do* is 8 also i.

Intonation Exercise 26[1]

(Key of C)

5 6 7 8 i 2 3 Repeat several times.
5 6 7 : i 2 3
3 2 i 8 7 6 5
3 2 i : 7 6 5
5 6 7 i 2 3
3 2 i 7 6 5

Give the children time to pause between each note and to think what note they are going to sing next. Tell them to think the note before they sing it.

Review exercises on individual notes, i. e., 19, 20, 22 and 24.

RHYTHM

Sing Exercise 14, *Key of E Flat.*

[1] Use Diagram 4.

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Rhythmic Exercise 15

(Key of E Flat)

Practise this exercise in the usual manner.

|| 12 | 11 | 34 | 33 | 56 | 55 | 87 | 88
87	88	56	55	34	33	12	11
12	1.	34	3.	56	5.	87	8.
87	8.	56	5.	34	3.	12	1.	
	12	34	34	3.	34	56	56	5.
56	78	78	78	87	87	87	65
56	56	56	5.	54	34	34	3.
32	12	12	1.	
	87	65	56	5.	54	34	32	1.	

The following exercise on rhythmic phrases for memorizing interval 6 5 should be practised until it can be sung fast.

(Key of F)

	12	34	56	65	56	65	56	65
56	65	56	65	56	56	56	5.	
12	34	56	65	66	56	56	66
56	5.	

Solfa

(Key of G)

Sing in time at sight the following simple phrase:

|| 1 2 | 1 2 | 1 2 | 3 . | 1 2 | 3 4 | 5 . | 5 . |
| 5 4 | 3 4 | 3 4 | 3 . | 5 4 | 3 2 | 1 . | 1 . ||

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CHAPTER FOURTEEN

VOCAL EXERCISES

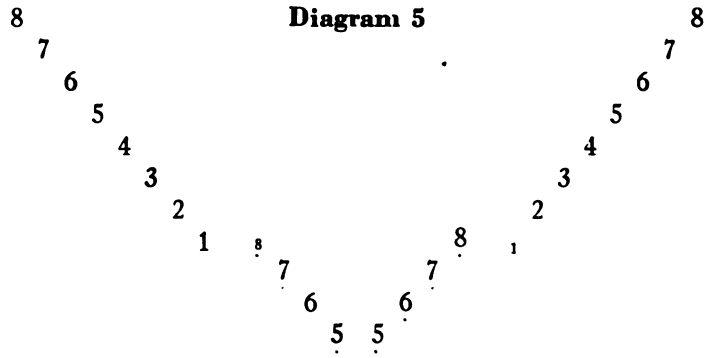
Practise Vocal Exercise 1. Also Number 2, or 3, and 4.

INTONATION

Continue practice of Compass Exercise, Form 1, increasing the speed. Let the children sing from the teacher's finger dictation.

It should be explained to the children that there is not only a scale above the scale they have been practicing but another scale below it, like a cellar. That the 1 of our scale becomes the 8 of this lower scale. Show them this from the diagram and call their attention to the fact that the notes of the lower scale have dots *under* them.

Diagram 5



The children should recite the names of the notes in this diagram down, then up *Do, Ti, La, Sol, Fa, Mi, Ré, Do, Do, Ti, La, Sol, Sol, La, Ti, Do, Ré, Mi, Fa, Sol, La, Ti, Do.*

This exercise should be practised by the children at home.

Intonation Exercise 27[1]
(Key of A Flat)

c

(a) 5 4 3 2 1 8 7 6 5
5 4 3 2 1 : 7 6 5
5 4 3 2 1 : 7 6 5
5 4 3 2 1 7 6 5

(b) 5 6 7 8 1 2 3 4 5
5 6 7 8 : 2 3 4 5
5 6 7 8 : 2 3 4 5
5 6 7 8 2 3 4 5

Prepare for Song 3 by the following exercise in the *key of A:*

1 2 3 3 4 5 5 .
1 2 3 3 4 5 5 .
: : 3 3 4 5 5 .
: : 3 3 4 5 5 4 3 2 1 1
3 3 4 5 5 4 3 2 1

[1] Use Diagram 5.

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SONG 3*

THE FATHER'S LOVE

(Key of A)

Sweet winds from the South are blowing,
Tender flowers and grasses growing.
All earth like a child is showing
Joy in the Father's love.

New nests cling where boughs are bending,
Mother bird her brood is tending.
Father bird his sweet song ending,
Safe in the Father's love.

In our home each child is dearer,
Mother's arms make all love nearer.
Sing then, children, sweeter, clearer,
Joy in the Father's love.

|| 3 3 4 5 5 4 3 2 1 1 2 3 3 2 2 2
3 3 4 5 5 4 3 2 1 . 2 3 2 1 1 . ||

This song should be studied by the usual method as described on Page 54

RHYTHM

Review Rhythmic Exercises 14 and 15.

Rhythmic Exercise 16

(Key of C)

	12	34	56	78	$\dot{1}\dot{2}$	$3\dot{3}$	$\dot{3}\dot{2}$	$\dot{1}$.
	12	34	56	78	$\dot{1}\dot{2}$	$\dot{3}$.	$\dot{3}\dot{2}$	$\dot{1}7$	65	
	5.	67	$\dot{1}\dot{2}$	$\dot{3}$.	$\dot{3}$.	$2\dot{1}$	76	5.
5.	67	$\dot{1}\dot{2}$	$\dot{3}$.	$\dot{3}$.	$2\dot{1}$	76	5.	

Rhythmic Phrases

(Key of D)

	8 7	7 7	8 7	7 7	8 7	7 7	8 7	8 .
8 7	7 8	8 7	7 8	8 7	7 8	8 7	8 .
8 7	7 8	8 7	7 7	7 8	7 8	7 8	8 .
8 .	7 7	8 .	7 7	8 7	8 .	8 7	8 .
8 7	7 8	8 7	. 8	8 7	. 8	8 7	8 .	

Solfa

(Key of G)

| 12 | 33 | 34 | 5. | 54 | 33 | 34 | 5. |
| 54 | 34 | 54 | 3. | 34 | 54 | 32 | 1. ||

Rhythmic Game

Let the children play that they are little trees, swaying in the wind, their arms being the branches. The teacher should lead with long, sweeping gestures, her arms outstretched. The children should sing the melody of the Solfa or that of any one of the Rhythmic Exercises.

*Catholic Education Series, First Book, p. 46.

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CHAPTER FIFTEEN

Practise Vocal Exercise 1. Also Number 2, or 3, and 4.

INTONATION

Intonation Exercise 28
(Key of E Flat)

(*a*) 1 2 1 3 4 3 5 6 5 8 7 8 8 7 8 5 6 5 3 4 3 1 2 1.
Repeat three times.

(*b*) 1 : : 3 : : 5 : : 8 : : 8 : : 5 : : 3 : : 1 : :.
Repeat three times, whispering the help notes. Repeat again three times, thinking the help notes.

COMPASS EXERCISE FORM 2

1—— 3—— 5—— 8—— 8—— 5—— 3—— 1.

Repeat this exercise until it is perfectly known.
Let the children sing the scale using Diagram 6.

Diagram 6

i
7
6
5
4
3
2
1

Let the children repeat Exercise 28 from the diagram while the teacher uses the pointer. She should indicate the notes that are to be thought by passing the pointer lightly over them without allowing it to rest upon them, while, on the other hand, she indicates the notes that are to be *sung* by tapping them definitely and allowing the pointer to rest upon them until their singing is to be abandoned.

Point out the strong notes of the Tonic Chord which sustain the whole scale.

We may compare the scale to a street where the *Dos* are the corners, and *Mi* and *Sol* the high buildings in the block. When the tall buildings are seen from a distance one can tell where to find the little ones. Any little picture such as this helps to fix the Major Scale in the minds of the children.

In using the above diagram it may be found that many of the children have difficulty in coming down to *Mi*. In this case it will be necessary to continue for some time to *think* the help notes—5 (: :) 3 (: :). The danger lies not in retaining the help notes too long, but, on the contrary, in dispensing with them too soon. The important thing is to avoid illegitimate help by the teacher. The children should reason out the work for themselves. It should be borne in mind that they are to learn by imitation only the first time an idea is presented. The process to be insisted upon henceforth is to *reason* from the *context*, then memorize. To

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repeat what we have said in a former chapter, the teacher should sing only to give the first note of each exercise or, in case of a mistake, to give the last note which the children have sung correctly. She may guide them by suggesting help notes or even by going back to some exercise that strongly suggests the solution of their difficulty; in fact, she should help them as much as possible in every way except by prompting the desired note.

RHYTHM

Rhythmic Exercise 17

1 1	2 2	3 3	4 4	5 5
1 .	2 .	3 .	4 .	5 .
1 2	2 3	3 4	4 5	5 .
1 2	2 .	3 4	4 .	5 .

Let the children read while the teacher beats time.

Let the children read and beat time.

The children should not sing this exercise until it is called for in the following chapter.

It is suggested that the class be divided into two groups which should read alternate lines, each group coming in at the proper moment.

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CHAPTER SIXTEEN

VOCAL EXERCISES

Practice Vocal Exercise 1. Also Number 2, or 3, and 4.

INTONATION

Review Intonation Exercise 28.

Intonation Exercise 29

(a) (Key of E Flat) →

1 3 5 5 i
1 3 5 5 3
1 3 5 3 1

(b) (Key of E Flat) →

i 5 5 3 1
i 5 5 3
i 5 3 1

(c) (Key of F) →

1 3 5 5 3 1
1 3 5 5 3 1
1 3 5 3 1

(d) (Key of F) →

5 3 1 1 3 5
5 3 1 1 3 5
5 3 1 3 5

(e) (Key of E Flat) →

1 3 5 3 1
1 3 5 3 5
1 3 5 5 i
1 3 3 5 i
1 3 3 5 3
1 3 1 3 5

(f) (Key of E Flat) →

5 3 1 3 5
5 3 1 3 1
5 3 3 5 3
5 3 5 3 1

(g) (Key of E Flat) →

i 5 5 i
1 5 i 5 3 3 1
i 5 1 5 3
i 5 3 1

Use help notes when the children hesitate

RHYTHM

Sing Exercise 17. (*Key of G.*)

Rhythmic Exercise 18

(Key of E Flat)

Read this exercise first, then sing it.

(a) →

	1 3	3 3	3 .
1 3	5 5	5 .
1 3	5 5	i .

(b) →

	i 5	5 5	5 .
i 5	3 3	3 .
i 5	3 3	1 .	

(c)

1 3	5 5	5 3	1 1	1 3	5 5	5 3	1 .
1 3	5 5	5 .	5 3	1 1	1 .
1 3	5 5	i .	i 5	5 3	1 .	

(d)

	1 3	5 5	5 5	i i	i i	5 5	5 3	1 1
1 3	5 5	5 5	i i	i i	5 5 5 3	1 1
1 3	5 . 5 5	i .	i i	5 . 5 3	1 .	

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(*e*) || 1 3 | 3 5 | 5 i | i 5 | 5 3 | 3 1 | 1 . ||
| 1 3 | 3 5 | 5 i | i 5 | 5 3 | 3 1 | 1 . ||

(*f*) || 1 3 | 5 5 | 5 3 | 1 1 | 1 3 | 5 5 | 5 . | 5 5 | i i | 5 5 |
i i	i i	5 5	i i	5 5	5 5	5 3	1 1	1 .	
	1 3	5 .	5 3	1 .	1 3	5 5	5 .	5 .	i i	5 .
i i	i .	5 5	i .	5 5	5 .	5 3	1 .	1 .	

Drill in Compass Exercise, Form 1c, skipping around in the scale as indicated in the following diagram:

1 2 1 3 4 3 5 6 5 1 2 1 3 4 3 8 7 8 5 6 5 1 2 1
5 6 5 8 7 8 3 4 3 &c.

Ear Test

Let the teacher sing on the syllable noo:

→ →

i i 5 5 5 . 1 3 5 5 5 .
i 5 3 1 5 5 i i i .
1 3 5 5 i i 5 5
5 3 1 1 i 5 5 5
5 3 1 1

Solfa

This exercise should be sung in time at sight without previous drill.

(*Key of B Flat*)

|| 1 1 | 1 2 | 3 . | 2 . | 1 3 | 2 2 | 1 . | . . |
| 1 1 | 1 2 | 3 . | 2 . | 1 3 | 2 2 | 1 . | . . ||

(*Key of B Flat*)

|| 1 2 | 3 1 | 2 . | 2 3 | 4 . | 4 . | 3 . | 3 . |
| 1 2 | 3 1 | 2 . | 2 3 | 4 . | 5 . | 1 . | . . ||

The purpose of the little melodies called Solfas are not merely to relieve the monotony of the continuous study of exercises, but also to teach the children to apply principles which they have already learned. They are not, however, essential to the course, and may be omitted at the discretion of the teacher.

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CHAPTER SEVENTEEN

VOCAL EXERCISES

Practise Vocal Exercise 1. Also Number 2, or 3, and 4.

INTONATION

Review the exercises of the last chapter until the children grow in ease and confidence. The Tonic Chord should become as facile to the children and as automatic as the scale itself.

The following exercises should be employed to aid the children in memorizing the combinations of 1 3 and 1 3 5 which have been previously studied. Let them sing the exercise rhythmically.

(Key of A)

	1 3	3 3	1 3	3 3	1 3	3 3	1 .
1 3	1 1	1 3	1 1	1 3	1 3	1 .
1 3	3 1	1 3	3 1	3 1	3 1	1 .
1 3	3 1	1 3	3 3	3 1	3 3	1 .	

(Key of E Flat)

	1 3	5 5	5 3	1 1	1 3	5 5	5 3	1 .
1 3	5 5	5 3	1 1	1 3	5 3	1 3	5 .
1 3	5 5	5 3	5 3	5 3	5 3	1 .
1 3	5 3	3 5	3 5	3 5	5 3	1 .
1 3	5 3	3 5	5 3	3 5	5 3	1 .	
	1 3	3 3	3 5	5 5	1 3	3 5	5 3	3 .
3 5	5 5	5 3	3 3	3 5	5 3	3 5	3 .
3 5	5 5	i 5	5 5	i 5	i 5	i .	i .
i 5	5 5	5 i	i 5	5 i	5 i	5 i	i .	
	1 3	5 3	1 3	5 3	1 3	5 3	1 .	1 .
1 3	5 i	5 3	1 .	1 3	5 i	5 3	1 .
1 3	5 i	5 3	1 3	5 i	5 3	1 .	

Repeat the last three lines of this exercise many times until they are thoroughly memorized.

Intonation Exercise 30[1]

(Key of G)

Exercises 30, 31 and 32 should be used as drills on the Tonic Chord, introducing skips 1 5, 5 1 and 1 i, i 1.

(*a*) 1 3 5 5 3 1
1 3 5 5 . 1
1 3 5 5 . 1
1 3 5 5 1

(*b*) 1 3 5 5 1
1 . 5 5 1
1 . 5 5 1
1 5 5 1

Repeat the last lines of (a) and (*b*) many times.

[1]Use Diagram 6 for (*a*) and (*b*).

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(c) ||: 1 5 | 5 5 | 1 5 | 5 5 | 1 5 | 5 5 | 1 . :||
| 1 5 | 5 1 | 1 5 | 5 1 | 1 5 | 5 1 | 1 . |
| 1 5 | 5 1 | 1 5 | 5 5 | 5 1 | 5 1 | 1 . |

Practice (c) rhythmically.

Intonation Exercise 31[1]
(Key of E Flat)

(c) ——————————→
(a) ——→ (b) ——→

1 3 5 i	i 5 3 1
1 , 5 i	i 5 , 1
1 , 5 i	i 5 , 1
1 5 i	i 5 1
1 5 i	i 5 1
1 5 i	i 5 1

Intonation Exercise 32[2]
(Key of E Flat)

(c) ——————————→
(a) ——→ (b) ——→

1 3 5 i	i 5 3 1
1 , , i	i , , 1
1 , , i	i , , 1
1 , , i	i , , 1
1 i	i 1
1 i	i 1
1 i	i 1

Sing the following exercise rhythmically.

(Key of E Flat)

	1 3	5 5	5 5	3 1	1 3	5 5	5 5	3 1	1 3	5 3	1 .	1 .	
1 3	5 5	5 5	i 5	1 5	i 5	i 5	i .	
1 3	1 1	1 3	5 5	5 i	i i	5 3	1 .
1 3	1 3	5 5	5 .	1 3	5 i	i 5	i .
1 5	i i	i 5	3 1	i 5	3 1	i .	i .
1 1	3 .	1 3	5 .	1 3	5 i	1 .	1 .
i 5	i i	i 5	i .	i 5	i 5	5 3	1 .

Rhythmic Exercise 19
(Key of E Flat)

	1 3	3 3	1 3	3 .	1 3	5 5	5 .	5 .
5 3	1 1	5 3	1 .	1 3	5 3	1 .	1 .
1 .	3 .	1 3	5 .	5 .	3 .	5 3	1 .	
	1 3	5 3	1 3	5 .	5 3	1 3	5 3	1 .	
	1 .	3 .	1 3	1 3	3 .	5 .	3 5	3 5
5 .	i .	5 i	5 i	i 5	3 1	1 .	1 .	

[1] Use Diagram 6. [2] Idem.

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Solfa

FRENCH FOLK SONG
(Key of G)

	1 1	5 5	6 6	5 .	4 4	3 3	2 2	1 .
1 1	5 5	6 6	5 .	4 4	3 3	2 2	1 .
5 5	4 4	3 3	2 .	5 5	4 4	3 3	2 .
1 1	5 5	6 6	5 .	4 4	3 3	2 2	1 .	

The children's attention should be drawn to the construction of the melody the likenesses and contrasts of the phrases.

Line 1 embodies, as it were, a question and an answer.

Line 2 repeats the same thing exactly.

Line 3 has something quite new to say, and says it twice with a good deal of emphasis.

Line 4 goes back to an exact repetition of Line 1 and 2.

This melody should be sung with gestures. If space permits, let the children form a circle and dance around holding hands during the first half of each line, turning the child next during the last half. Sing the first half of each line loud, the last half in a whisper. Even the monotones (should there still be any) can join in this game, but silently.

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CHAPTER EIGHTEEN

VOCAL EXERCISES

Practise Vocal Exercise 1. Also Number 2, or 3, and 4.

INTONATION

Intonation Exercise 34
(Key of E Flat)

There is presented here a new form of the Compass Exercise which is to be studied at the same time as the drill in the intervals of the Tonic Chord. The exercise is devised to bring out the weak notes between those of the Tonic Chord.

The *first form* of the Compass Exercise gave, as it were, a map of the whole scale. The *second form* accented the first note of each group, thus making the Tonic Chord. The *third form* given here accents the middle or dependent notes of each group, and gradually the first or strong note is eliminated.

(*a*) 1 2 2 1 3 4 4 3 5 6 6 5 8 7 7 8 8 7 7 8 5 6 6 5 3 4 4 3 1 2 2 1.
(*b*) 1 2 2 1 3 4 4 3 5 6 6 5 8 7 7 8 8 7 7 8 5 6 6 5 3 4 4 3 1 2 2 1.

The tied note must be well accented; if this is done the next step will be comparatively easy.

(*c*) , 2 1 , 4 3 , 6 5 , 7 8 , 7 8 , 6 5 , 4 3 , 2 1

Repeat this line.

1. Whispering the help notes.
2. Thinking the help notes.
3. Omitting the help notes.

COMPASS EXERCISE FORM 3

(*d*) $\hat{2}$ 1 $\hat{4}$ 3 $\hat{6}$ 5 $\hat{7}$ 8 $\hat{7}$ 8 $\hat{6}$ 5 $\hat{4}$ 3 $\hat{2}$ 1

Memorize the last line after the whole exercise has been studied out according to the above method and has become familiar through frequent repetition.

This exercise should be repeated very often during the ensuing lessons to offset the drill on the tonic chord. When it has become thoroughly familiar in its completed form, and only then, the teacher may begin to break it up, as described in the case of Compass Exercise Form 2. The teacher must be the judge of the proper time to begin the skips or detached fragments of Compass Exercise Form 3.

(*e*) 21 43 78 78 65 78 65 43 43 78 43 78 65 21 &c.[1]

[1] This Exercise can best be given by means of finger drill.

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RHYTHM

Rhythmic Exercise 20

(Key of E Flat)

(*a*) 1 2 2 1 1 2 2 1 1 2 2 1 1 .
1 2‿2 1 1 2‿2 1 1 2‿2 1 1 .
1 2 . 1 1 2 . 1 1 2 . 1 1 .

(*b*) 3 4 4 3 3 4 4 3 3 4 4 3 3 .
3 4‿4 3 3 4‿4 3 3 4‿4 3 3 .
3 4 . 3 3 4 . 3 3 4 . 3 3 .

(*c*) 5 6 6 5 5 6 6 5 5 6 6 5 5 .
5 6‿6 5 5 6‿6 5 5 6‿6 5 5 .
5 6 . 5 5 6 . 5 5 6 . 5 5 .

(*d*) 8 7 7 8 8 7 7 8 8 7 7 8 8 .
8 7‿7 8 8 7‿7 8 8 7‿7 8 8 .
8 7 . 8 8 7 . 8 8 7 . 8 8 .

Rhythmic Exercise 21

(Key of E Flat)

‖ 1 2 | 3 4 | 5 . | 5 . | 5 4 | 3 2 | 1 . | 1 . |
| 1 . | 2 . | 3 2 | 1 . | 2 . | 3 . | 4 3 | 2 . ‖
| 3 . | 4 . | 5 4 | 3 . | 3 4 | 5 4 | 3 2 | 1 . ‖
‖ 1 2 | 3 4 | 5 4 | 3 2 | 1 2 | 3 4 | 5 . | 5 . ‖
1 2	3 4	5 .	5 4	5 4	3 2	1 .	1 .
1 2	3 4	3 .	3 2	1 2	3 4	5 .	5 .
1 2	3 3	3 4	5 5	5 6	7 8	8 7	8 .
1 2	2 3	3 4	4 5	5 6	6 7	7 8	8 . ‖

STUDY OF SONG 4*

DEAREST LORD, WE THANK YOU

(Key of E)

For the gift of daily bread,
Dearest Lord, we thank you.
For the gift of heart and head,
Dearest Lord, we thank you.
For the home life held so dear,
For the parents we revere,
Dearest Lord, we thank you.

For the fruits of autumn bright,
Dearest Lord, we thank you.
For the summer filled with light,

*The Catholic Education Series, First Book, p. 48.

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Dearest Lord, we thank you.
For the harvest, for the spring,
For the birds that sweetly sing,
Dearest Lord, we thank you.

For the earth and all things fair,
Dearest Lord, we thank you.
Stars and sunlight, rain and air,
Dearest Lord, we thank you.
For the tiny seed that grows
Into wheat or into rose,
Dearest Lord, we thank you.

|| 1 1 | 3 3 | 5 5 | 3 . | 4 4 | 3 2 | 3 . | 2 .
1 1	3 3	5 5	3 .	1 2	3 1	2 .	1 .
2 3	4 3	2 3	4 .	3 4	5 4	3 4	5 .
i 5	4 3	2 .	1 .	

RHYTHMIC GAME AND SEASON SONG*

Divide the children into four groups to represent the four seasons, Spring Summer, Autumn and Winter.

Let the children of group one, representing Spring, run around the room, keeping strict time with light running steps and arms swinging back and forth joyously singing Verse 1 of Song 3:

Sweet winds from the south are blowing,
Tender flowers and grasses growing.
All earth like a child is showing
Joy in the Father's love.

These children then gather in one corner of the room while those of group two representing Summer, go through similar motions singing Verse 2:

New nests cling where boughs are bending,
Mother bird her brood is tending,
Father bird, his sweet song ending,
Safe in the Father's love.

The children of this group retire to another corner of the room while the group representing Autumn repeats the same process, singing the following verse:

Red leaves to each bough are clinging,
Autumn birds are southward winging,
With the harvest we are bringing
Joy in the Father's love.

*From Song 3 with two extra verses.

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After these children have retired to a third corner of the room, the fourth group of children, representing Winter, repeat the process, singing the following verse:

Little snowflakes soft and clinging,
Fall while Christmas bells are ringing,
All the children gather singing
Joy in the Father's love.

At the completion of the verse, these children retire to the fourth corner of the room.

Before going to their seats the children of all four groups join together and sing this verse.

In our home each child is dearer,
Mother's arms make all love nearer.
Sing then, children, sweeter, clearer.
Joy in the Father's love

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PART TWO

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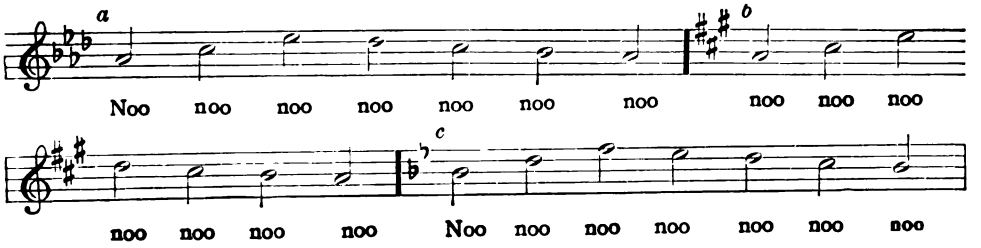
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CHAPTER NINETEEN

VOCAL EXERCISES

Practise Vocal Exercises 1, 4 and 5.

Vocal Exercise 5



Repeat this exercise inverting the order of the lines, a, b, c, to c, b, a.

INTONATION

Continue the drill on Compass Exercise Form 3.

Intonation Exercise 35

(Key of B Flat)

Continue the drill on the tonic chord. Practise Inversion 5 i 3.

(*a*)

5 i i 2 3
5 i i ; 3
5 i i 3
5 i ; 3
5 i 3
5 i 3 3 2 i
5 i 3 3 ; 1
5 i 3 3 1

(*b*)

5 i 3 3 i
3 i i 5
3 i ; 5
3 i 5
3 i 5
3 i 5 5 i

Sing the following exercise rhythmically.

(Key of B Flat)

(*c*)

5 i 3 3 3 3 3 i 5 5 5 5
5 i 3 3 3 3 3 i 5 5 5 5
5 i 3 3 i 5 5 i 3 3 i 5
5 i 3 3 i 5 5 i 3 3 i 5

(*d*)

3 i 5 5 5 5 5 i 3 3 5 3
3 i 5 5 5 5 5 i 3 3 3 3
3 i 5 5 1 3 3 i 5 5 i 3
3 i 5 5 i 3 3 i 5 5 i 3
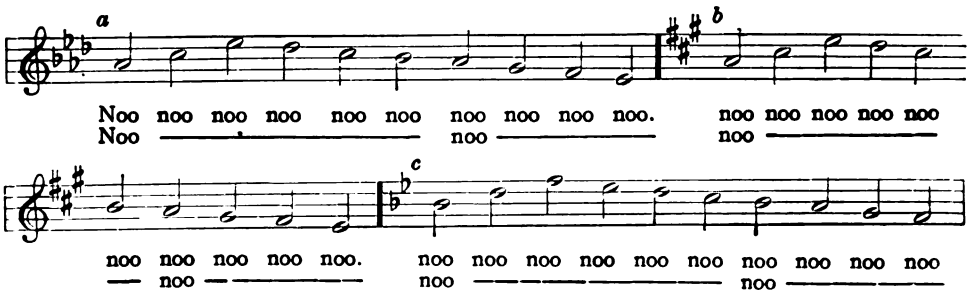
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CHAPTER TWENTY

VOCAL EXERCISES

Practise Vocal Exercise 1. Also Numbers 5 and 6.

Vocal Exercise 6



Repeat (c), then (b), then (a).

INTONATION

Continue the drill on Compass Exercise Form 3.
Continue the study of the tonic chord. Inversion 5 1 $\dot{3}$.

Intonation Exercise 36

(Key of B Flat)

(*a*)

$\dot{3}$ i 5 5 i $\dot{3}$ $\dot{3}$ i 5 5 i $\dot{3}$
$\dot{3}$ i 5 5 i $\dot{3}$ $\dot{3}$ i 5 5 i $\dot{3}$
$\dot{3}$ i 5 i $\dot{3}$ i 5 i $\dot{3}$

Repeat the last line.

(*b*)

5 i $\dot{3}$ $\dot{3}$ i 5 5 i $\dot{3}$ $\dot{3}$ i 5
5 i $\dot{3}$ $\dot{3}$ i 5 5 i $\dot{3}$ $\dot{3}$ i 5
5 i $\dot{3}$ i 5 i $\dot{3}$ i 5

Repeat the last line.

Rhythmic Exercise for Memorizing 5 i $\dot{3}$.

(Key of B Flat)

	5 i	$\dot{3}$ $\dot{3}$	$\dot{3}$ i	5 5	5 i	$\dot{3}$ $\dot{3}$	$\dot{3}$ i	5 .
5 i	$\dot{3}$.	$\dot{3}$ i	5 .	5 i	$\dot{3}$ i	5 i	$\dot{3}$.
$\dot{3}$ i	5 5	5 i	$\dot{3}$ $\dot{3}$	$\dot{3}$ i	5 5	5 i	$\dot{3}$.
$\dot{3}$ i	5 .	5 i	$\dot{3}$.	$\dot{3}$ i	5 i	$\dot{3}$ i	5 .
5 i	$\dot{3}$ i	5 i	$\dot{3}$ i	5 i	$\dot{3}$ i	5 i	$\dot{3}$ i	

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SOLFA

FRENCH FOLK SONG
(Key of E)

1 5	5 5	5 4	3 2	3 5	5 5	5 4	3 2
3 5	5 4	3 .	2 .	3 4	5 3	1 1	1 2
1 1	1 3	1 1	1 2	3 .	4 .	5 .	5 5
1 2	3 4	5 5	5 i	5 4	3 2	1 .	1 5
1 2	3 4	5 5	5 i	5 4	3 2	1 .	1 .

RHYTHM

THREE BEATS

Let the teacher beat time, saying in a loud voice, *down, out, up.* Let her strike her desk at the word *down.* At the word *out* let her move her hands to the right and left; and at the word *up* bring them back against her shoulder, pointing upward, in the same position as at the up beat in two beat time. The whole process should form a triangle.

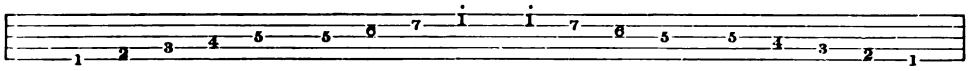
Let the children repeat the movements while the teacher marks strict time and gives a strong accent to the down beat. The children should start as in two beat time with their hands up while the teacher counts two measures. Then they start beating with the teacher. At the *out* beat, insist that the elbows be kept firmly against the body, so that the motion shall be by the forearms only. This insures covering a fixed distance with the beat, thus making each beat of exactly equal duration. The hands should remain motionless in each position until the next beat. There should be no vagueness in the gesture.

When the children have grasped the idea, begin to count, 1, 2, 3, instead of using the words: "down-out-up." The method of studying the triple beat should be exactly like that used in the first half of the year while studying the double beat.

EYE TRAINING

To the diagram of the last chapter add two more lines. Explain to the children that this is done so as to give room for the entire scale. Put *Do* in its place on the fourth space, then write in *La* and *Ti* on the third space and the fourth line respectively.

Diagram 8
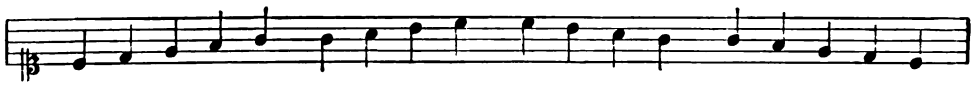


Let the children recite the names of the notes while the teacher points to the numbers on the staff.

Substitute notes for the numbers on the staff. Explain that a *note* is always a *number in disguise.* We can always tell which number is represented by its position on the staff.

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Diagram 9



Let the children read the notes by name while the teacher points to each one on the staff. Vary the exercise by letting the individual children point while the class recites the names. Then let them point to specific notes for which the teacher calls. In this exercise easy notes like *Do*, *Do Ré*, *Do Ré Mi*, *Do Sol*, should be chosen.

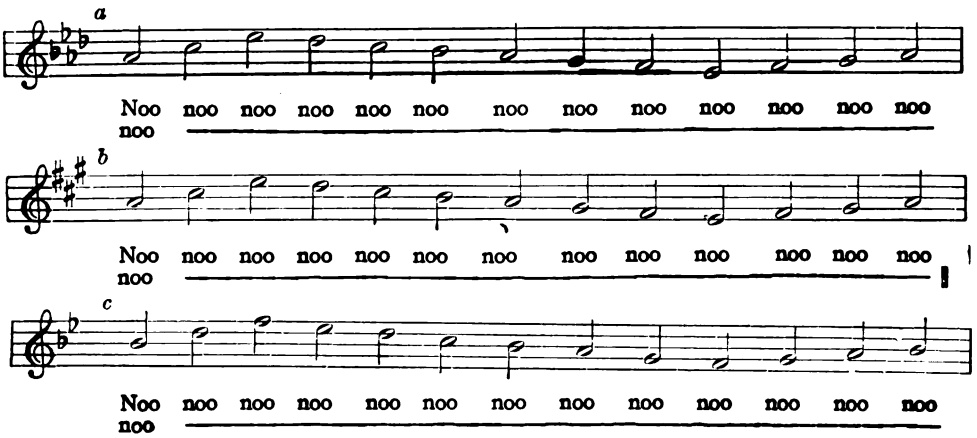
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CHAPTER TWENTY-ONE

VOCAL EXERCISES

Practise Vocal Exercise 1. Also Numbers 5 and 7.

VOCAL EXERCISE 7



Inverting the order repeat (c), (b), (a). Sing the whole phrase in a single breath.

INTONATION

Practice Intonation Exercise 36.

Practice Tonic Chord Inversion 5 $\dot{1}$ $\dot{3}$ and skips 5-$\dot{3}$ and 3-5.

INTONATION EXERCISE 37

(Key of B)

(*c*) ——————————→

(*a*) →	(*b*) →
5 $\dot{1}$ $\dot{3}$	$\dot{3}$ $\dot{1}$ 5
5 $\dot{1}$ $\dot{3}$	$\dot{3}$ $\dot{1}$ 5
5 $\dot{3}$	$\dot{3}$ 5

Repeat each line of (a) and (b) three times before passing to the next line.

INTONATION EXERCISE 38

(Key of B)

(*a*)	(*b*)
5 $\dot{1}$ 5 $\dot{1}$ 3	$\dot{3}$ $\dot{1}$ $\dot{3}$ $\dot{1}$ 5
5 $\dot{1}$ 5 $\dot{1}$ $\dot{3}$ $\dot{1}$	$\dot{3}$ $\dot{1}$ $\dot{3}$ $\dot{1}$ 5
5 $\dot{1}$ $\dot{3}$ $\dot{3}$ $\dot{1}$ 5	$\dot{3}$ $\dot{1}$ 5 5 $\dot{1}$ 3
5 $\dot{1}$ $\dot{3}$ $\dot{3}$ $\dot{1}$ 5	$\dot{3}$ $\dot{1}$ 5 5 $\dot{1}$ $\dot{3}$
Repeat last line.	Repeat last line.

Sing rhythmically:

|| 5 $\dot{1}$ | 3 3 | $\dot{3}$ $\dot{3}$ | 5 $\dot{1}$ | $\dot{3}$ $\dot{3}$ | $\dot{3}$ $\dot{3}$ | $\dot{3}$ $\dot{1}$ | 5 5 | 5 5 | $\dot{3}$ $\dot{1}$ |
| 5 5 | 5 5 | 5 $\dot{3}$ | $\dot{3}$ $\dot{3}$ | $\dot{3}$ 5 | 5 5 | 5 $\dot{3}$ | $\dot{3}$ 5 | 5 $\dot{1}$ | $\dot{1}$. ||

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RHYTHM

Continue to beat triple time. Increase speed and precision.

Rhythmic Exercise 24

Read this exercise using names of notes without singing.

1 2 3	3 4 5	5 6 7	i 7 i	i 7 6	5 4 3	3 2 1	1 2 1	
1 2 3	3 4 5	5 6 7	i . .	i 7 6	5 4 3	3 2 1	1 . .
1 2 1	1 2 3	3 4 3	3 4 5	5 6 5	5 6 7	i 7 i	i . .
	i 7 i	i 7 6	5 6 5	5 4 3	3 4 3	3 2 1	1 2 1	1 . .

PREPARATION FOR SONG 5
(Key of E)

As a preparation for this song, the following three exercises are suggested:

1. Sing Compass Exercise, Form 3
2. Repeat the following several times:

2 1 4 3
2 1 4 3
2 1 4 3
2 4 3
2 4 4 3

3. Practise the following:

4 3 6 5
4 4 3 3 6 6 5
2 1 4 4 3 3 6 6 5 5
2 1 4 4 3 3 6 5 5

STUDY OF SONG 5*

COME TO ME
(Key of E)

"Come to me," the mother sings
As she hides beneath her wings
All the baby birds so dear;
Nothing have they now to fear.

"Come to me, my little one,"
Mother says at set of sun.
"In my arms a cozy nest
Lined with love awaits thy rest"

*Catholic Education Series, First Book, p. 66.

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"Come to Me," the Saviour mild
Whispers to His little child.
"Come and never let us part,
Make thy home within my heart."

1 3 3 5 6 5 5 . i 5 5 3 3 1 2 . s, 4 4 3 3 6 6 5 . 6 7 i 5 4 s 2 1

Study this song in the same manner as the preceding songs.

EYE TRAINING

It should be explained to the children that the five lines are called the *staff*.

Ask the children what a *note* is.

Ask the children to explain how we know what number is meant by a given note.

Review the staff work of Chapters 19 and 20.

Let the children practise from the staff Intonation Exercises 13, 14, and 15, naming the notes while the teacher points.[1]

In the staff work it is well to divide the class into groups.

[1] Use Diagram 9.

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CHAPTER TWENTY-TWO

VOCAL EXERCISES

Practise Vocal Exercises 1, 5, and 7.

INTONATION

Continue the drill on Compass Exercise, Form 3.

Practise Tonic Chord Inversion: 3-5-i and i-5-3. This inversion is hard, especially the 5-3 coming down, and the teacher should continue the use of help notes as long as there is any hesitation on the part of the class.

INTONATION EXERCISE 39

(Key of D)

(*a*) ‖ 3 5 5 i i 5 5 3
3 3 5 i i 5 5 3
3 5 i i 5 3
3 5 i i 5 3
3 5 i 5 3

(*b*) i 5 5 3 3 5 i
i 5 3 3 5 i
i 5 3 3 5 i
i 5 3 5 i

Sing rhythmically:

(*c*) ‖ 3 5 5 | 5 i i | i 5 5 | 3 . . | 3 3 5 | 5 5 i |
| i 5 3 | 3 . . | 3 5 i | i 5 3 | 3 5 i | i . . |

(Key of D)

Sing rhythmically:

‖ 3 3 | 3 3 | 3 5 | 5 5 | 5 i | i i | 5 . | 5 . | i 5 | 5 5 |
| 5 3 | 3 3 | 3 5 | i i | i 5 | 3 . | 3 5 | i i | i 5 | 3 3 |
| 3 5 | i i | i 5 | 3 3 | 3 5 | i 5 | 3 5 | i 5 | 3 5 | i 5 ‖
| 3 3 | 3 . ‖

(Key of D)

‖ 3 3 3 | 5 5 5 | i i i | i . . | i i i | 5 5 5 | 3 3 3 | 3 . . |
| 3 5 i | i 5 3 | 3 5 i | i . . | i 5 3 | 3 3 3 | 3 . . ‖

RHYTHM

Review Exercise 24 and sing it in the *Key of E.*

Rhythmic Exercise 25

(Key of E)

1 1 1	2 2 2	3 3 3	4 4 4	5 5 5	6 6 6	7 7 7	i i i
Do do do	*ré ré ré*	*mi mi mi*	*fa fa fa*	*sol sol sol*	*la la la*	*ti ti ti*	*do do do*
1 . .	2 . .	3 .	4 . .	5 . .	6 . .	7 . .	i . .
Do-o-o	*ré-é-é*	*mi-i-i*	*fa-a-a*	*So-o-ol*	*la-a-a*	*ti-i-i*	*do-o-o*

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i i i	7 7 7	6 6 6	5 5 5	4 4 4	3 3 3	2 2 2	1 1 1
do do do	*ti ti ti*	*la la la*	*sol sol sol*	*fa fa fa*	*mimimi*	*ré ré ré*	*do do do*
i . .	7 . .	6 . .	5 . .	4 . .	.	2 . .	1 . .
do-o-o	*ti-i-i*	*la-a-a*	*so-o-ol*	*fa-a-a*	*-i-i*	*ré-é-é*	*do-o-o*

Solfa

FRENCH FOLK SONG
(Key of E)

	i i i	7 7 7	6 7 i	5 . .	4 4 4	3 3 3	2 2 2	1 . .
1 2 3	1 2 3	1 2 3	4 . .	:2 3 4	:2 3 4	:2 3 4	5 . .
i 7 6	5 4 3	2 1 7	1 . .	

This exercise may be used as a rhythmic exercise, in which case it should be practised in the following manner:
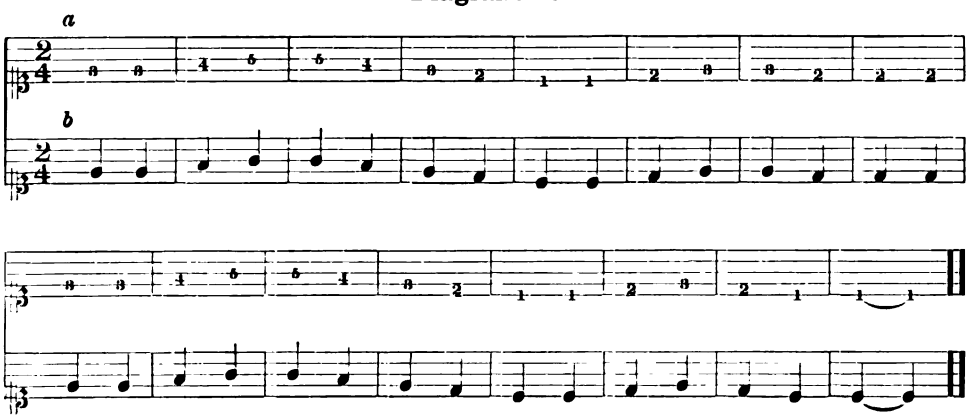
Let the children read it through several times, using the names of the notes, first, without beating time; secondly, beating time according to the usual process. The dots should be articulated clearly. After this the exercise may be sung if time permits; otherwise let the singing be deferred to the subsequent lesson.

EYE TRAINING

Put the intervals of Song 3 on the staff, in the *Key of E*. Let the children name the notes without singing them.

Let the children sing Song 3 from the staff, first using (*a*), then (*b*).

Diagram 10



Finger Staff
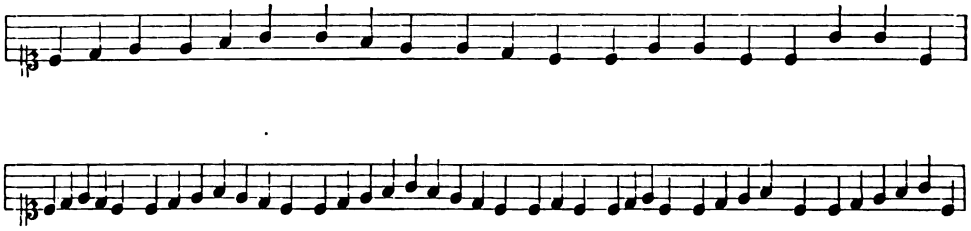
Let the teacher use the five fingers of the right hand to represent the lines of the staff. The palm should be held inward. The left index finger might be used as a pointer. *Do* will thus be on the little finger, representing the lowest line of the staff. *Ré* will be on the space above, *Mi* on the next finger, &c. The advantage of this method of studying the staff is that the teacher can dictate while facing her class. Alternate this finger staff with the staff on the board throughout the remainder of the year. The children should be encouraged to make a staff of their own fingers.

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The children should review the staff lessons at home, using their own fingers as described above. This will insure success and save much time to the class.

In all these exercises for training the eye, the children should name the notes as dictated without singing.

The following exercise should be given both from the chart and on the finger staff.[1]



[1] Use Diagram 9.

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CHAPTER TWENTY-THREE

VOCAL EXERCISES

Practise Vocal Exercises 1, 5, and 7.

INTONATION

Intonation Exercise 40
(Key of E Flat)

Sing Compass Exercise, Form 3:

2 1 4 3 6 5 7 8 7 8 6 5 4 3 2 1

Repeat three times

2 , 4 , 6 , 7 , 7 , 6 , 4 , 2 ,

When the above exercise has been mastered, study:

COMPASS EXERCISE FORM 4

2 4 6 7 , 7 6 4 2

This new form of the Compass Exercise is to be studied at this point only in case the children have acquired facility in the use of Form 3 with skips. Otherwise delay Form 4 until the required facility shall have been attained.

After prolonged practice of Form 4, let the teacher begin to skip about in the intervals; but before this is attempted the children should have mastered and memorized the exercise in its complete form.

Continue the study of the Tonic Chord, skip 3 i and i 3.

Review Intonation Exercise 39 (*a*).

Intonation Exercise 41
(Key of D)

(*a*) 1 3 5 3 5 3 5 i
3 5 3 , i
3 5 3 , i
3 5 3 i

Repeat Intonation Exercise 39(*b*).

(*b*) i 5 i 5 3
1 5 i , 3
i 5 i , 3
i 5 i 3

(*c*) i 5 i 5 3 3 5 3 5 i
i 5 i , 3 3 5 3 , i
i 5 1 3 3 5 3 i
i i 3 3 3 1

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Sing rhythmically:

| 1 3 | 3 1 | 3 5 | 5 3 | 5 i | i 5 | i . | i . |
| i 5 | 5 i | 5 3 | 3 5 | 3 1 | 1 3 | 3 1 | 1 . |

Repeat, singing emphatically, before practising the following:

| 1 3 | 3 1 | 3 5 | 5 3 | 5 i | i 5 | i . | i .
| i 5 | 5 i | 5 3 | 3 5 | 3 1 | 1 3 | 3 1 | 1 .

Solfa

FRENCH FOLK SONG
(Key of G)

‖ 3 3 3 | 4 3 4 | 5 3 1 |
| 3 3 3 | 4 3 4 | 5 . . |
| 3 3 3 | 4 3 4 | 5 3 1 |
| 3 3 3 | 4 3 2 | 1 . . ‖

RHYTHM

Rhythmic Exercise 26

This exercise should be read first, then sung in the *Key of E Flat*.

| 1 1 1 | 2 2 2 | 3 3 3 | 4 4 4 | 5 5 5 | 6 6 6 | 7 7 7 | 8 8 8 |
| *do o do* | *ré ré ré* | *mi mi mi* | *fa fa fa* | *sol sol sol* | *la la la* | *ti ti ti* | *do do do* |

| 1 . . | 2 . . | 3 . . | 4 . . | 5 . . | 6 . . | 7 . | 8 . . |
| *do-o-o* | *ré-é-é* | *mi-i-i* | *fa-a-a* | *so-o-ol* | *la-a-a* | *ti-i-i* | *do-o-o* |

| 1 . 1 | 2 . 2 | 3 . 3 | 4 . 4 | 5 . 5 | 6 . 6 | 7 . 7 | 8 . 8 |
| *do-o-do* | *ré-é-ré* | *mi-i-mi* | *fa-a-fa* | *so-ol-sol* | *la-a-la* | *ti-i-ti* | *do-o-do* |

Each of these lines should be repeated downward before practising the subsequent line.

Solfa
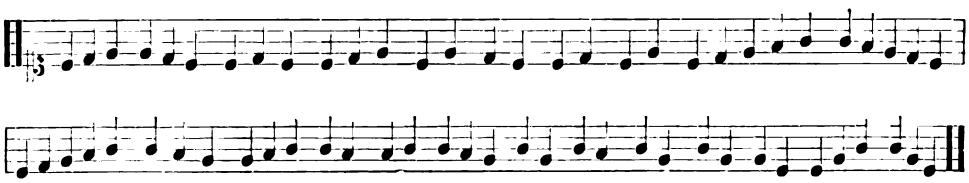
GERMAN FOLK SONG
(Key of G)

Read this song as a rhythmic exercise. It should be sung in the subsequent lesson.

‖ 1 . 3 | 5 . . | 6 . 6 | 5 5 3 | 5 5 5 | 4 . 5 | 3 . . |
| 1 . 3 | 5 . . | 6 . 6 | 5 5 3 | 5 5 5 | 4 . 5 | 3 . 5 |
| 3 . 5 | 3 . 1 | 2 . 1 | 5 . . | 3 . 1 | 3 3 3 | 2 1 2 | 1 . . ‖
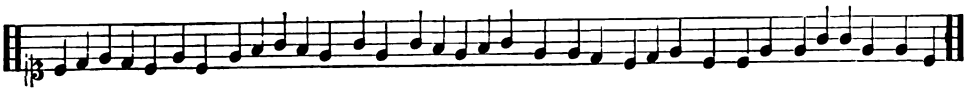
EYE TRAINING

a [1]
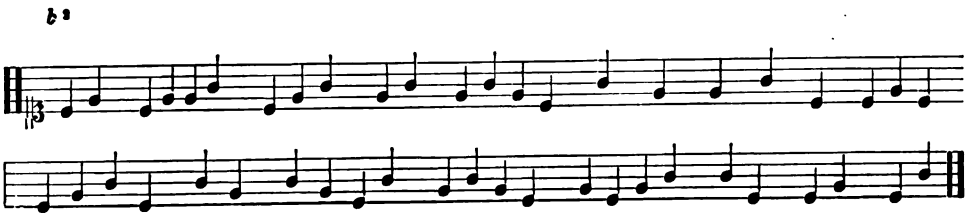


[1] Use Diagram 9.

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Repeat many times.



[1] Use Diagram 11.

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CHAPTER TWENTY-FOUR

VOCAL EXERCISES

Practise Vocal Exercises 1, 5, and 7.

INTONATION

Continue preparation for Compass Exercise, Form 4.
Continue study of Tonic Chord.

Intonation Exercise 42

(Key of B)

(*a*)

1	5	5	1	1	3
1	5	,	1	,	3
1	5		1		3

(*b*)

1	3	3	1	1	5
1	3	,	1	,	5
1	3		1		5

Intonation Exercise 43

(Key of E)

(*a*) ⟶

1		3
1	,	5
1		5
1	,,	1
1		1
1	,	5
1		3
1		5
1	,,	1

(*b*) ⟶

1		5
1	,	3
1		3
1	,,	1
1		1
1	,	3
1		5
1	,	3
1	,,	1

Intonation Exercise 44

(Key of G)

(*a*)

1	5	1	1	3	
1	5	1	,	3	
1	5	1		3	
1	5	1		3	

(*b*)

1	3	1	1	5	
1	3	1	,	5	
1	3	1		5	
1	3	1		5	

It will be seen that Exercise 44 is the same as 42, except that it is written an octave lower.

Practise the following exercise rhythmically: *Key of E Flat.*

(*a*)

‖	1	5	|	1	5	|	5	1	|	1	.	|	1	1	|	5	5	|	1	.	|	1	.	|
	1	5	|	1	5	|	1	5	|	1	.	|	1	5	|	1	5	|	1	5	|	1	.	|
	1	5	|	1	5	|	1	5	|	1	.	|	1	1	|	1	1	|	1	1	|	1	.	|
	1	1	|	1	1	|	1	1	|	1	.	|	1	5	|	3	1	|	1	1	|	1	.	|
	1	3	|	5	1	|	1	1	|	1	.	|	1	5	|	3	1	|	1	1	|	1	.	‖

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(*b*) || 1 3 | 3 3 | 3 1 | 3 1 | 3 1 | 3 1 | 3 1 | 1 . |
1 5	5 5	5 1	5 1	5 1	5 1	1 .
1 1ss	i iss	1 1ss	i iss	1ssi	issi	1 .
1 3	3 3	1 5	5 5	1 i	i i	i .	

(*c*) || i 5 | 5 5 | i 5 | i 5 | i 5 | i 5 | i . |
i 5	3 3	i 5	3 3	i.3	3 3	3 .
i 5	3 1	i 1	1 1	i 1	1 1	1 .
i 5	5 5	i.3	3 3	i 1	1 1	1 .	

PREPARATION FOR SONG 6
(Key of E Flat)

Let the children beat time in practising the following exercise:

(*a*) | 1 2 | 2 3 | 3 4 | 4 5 | 5 4 | 4 3 | 3 2 | 2 1 |
| 1 3 | 3 5 | 5 3 | 3 1 | 1 3 | 3 3 | 5 3 | 3 1 |
| i 7 | 7 6 | 6 5 | 5 4 | 4 3 | 3 2 | 2 1 | 1 . |

(*b*) 1 7 1 2 1 Repeat
1 7 1 2 1 Repeat
7 2 1 Repeat

STUDY OF SONG 6*

LITTLE ROBIN, NEVER FEAR

Little Robin, never fear,
The mother's wings enfold you, dear;
The Father's love is always near;
Then never, never fear.

Little children, never fear,
The mother's arms will hold you, dear;
The Father's words are full of cheer;
Then never, never fear.

Ye of little faith, why fear,
Our Jesus, though asleep, is near;
His "Peace be still" again we hear;
Then never, never fear.

(Key of G)

|| 1 3 | 3 3 | 3 5 | 5 5 | 5 4 | 4 3 | 3 2 | 2 1
| 7.12 | 2 2 | 2 3 | 4 5 | 3 3 | 2 2 | 1 . ||

RHYTHM

Review Rhythmic Exercise 26.

*Catholic Education Series, First Book, p. 68.

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Rhythmic Exercise 27

	1 1 2	3 3 4	5 5 6	7 7 i	i i 7	6 6 5	4 4 3	2 2 1
1 . 2	3 . 4	5 . 6	7 . i	i . 7	6 . 5	4 . 3	2 . 1
1 . 2	3 . .	3 . 4	5 . .	5 6 7	i . .	i 7 6	5 . .
5 . 4	3 . .	3 . 2	1 . .	
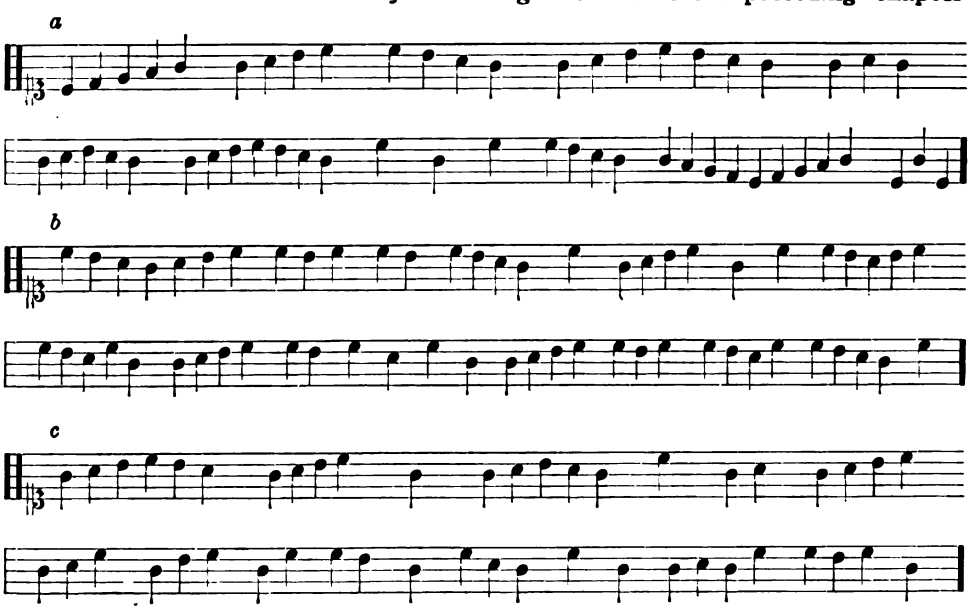
Let the children, in their first practice of this exercise, read the names of the notes.

If time permits, let the children sing this exercise in the *Key of E;* otherwise defer singing until following week.

Let the children sing the Solfa used as a Rhythmic Exercise in Chapter 23.

EYE TRAINING[1]

Review the exercises for Eye Training outlined in the preceding chapter



RHYTHMIC GAME

SUNBEAMS AND SHADOWS

Let the children be divided into two groups, one representing the Sunbeams, the other the Shadows.

Let the Shadows arrange themselves along the wall, singing the melody of Song 3 on the syllable *Noo.*

Let the Sunbeams run softly and lightly around the room in imitation of the play of light over the meadows. Let them keep time to the singing of the Shadows. Let each Sunbeam stop in front of a Shadow. Let the Sunbeams run in and out between the Shadows, taking hands right and left, while all together sing the melody.

[1] Use Diagram 9.

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CHAPTER TWENTY-FIVE

Practise Vocal Exercises 1, 5, and 7.

INTONATION

Continue to practise the intervals that have proved most difficult in the previous lessons.

Continue the study of Compass Exercise, Form 4. By singing the preparatory forms very fast, the class should be enabled by this time to dispense with the help notes and to sing without hesitation 2 4 6 7 7 6 4 2.

Intonation Exercise 45
(Key of C)

This is a more independent study of the Tonic Chord in which the inversions are mixed.

(*a*) 1 3 5 5 3 3 5 1 i 5 5 i 3̇ 3̇ i 3̇ i 5 5 i i 5 3 3 5 5 3 1 1 3
1 3 5 5 3 3 5 i i 5 5 i 3̇ 3̇ i 3̇ i 5 5 i i 5 3 3 5 5 3 1 1 3
1 3 5 , , 3 5 i i , 5 i 3̇ , , 3̇ i 5 , , i 5 3 , , 5 3 1
1 3 5 3 5 i 5 i 3̇ 3̇ i 5 i 5 3 5 3 1

(*b*) 1 3 5 3 5 i 3̇ i 3̇ i 5 5 1
1 , 5 5 i 3̇ i 3̇ i 5 5 i 3̇ i

Practise the following exercise rhythmically:

1 3	3 5	5 i	i 5	5 3	3 1	1 .
3 5	i 5	3 5	i 5	3 5	i 5	3 .
1 3	5 5	3 5	i i	i 5	3 5	i 5	3 .
1 3	5 .	3 5	i .	5 i	3̇ .	i 5	i .

Sing Compass Exercise, Forms 3 and 4.

Intonation Exercise 46
(Key of C)

i 7 6 5 5 6 7 i
i , 6 5 5 6 , i
i , 6 , , 6 , i
i 6 6 i

Repeat the last line.

Sing the following exercise rhythmically in the *Key of C:*

|| i 6 | 6 i | i 6 | 6 i | i 6 | 6 i | i . || Repeat
|| i 6 | 6 7 | i 6 | 6 7 | i 6 | 6 7 | i . || Repeat
|| i 6 | 7 i | i 6 | 7 i | i 6 | 7 i | 1 . || Repeat
|| i 7 | i 6 | i 7 | i 6 | i 7 | i 6 | i . || Repeat

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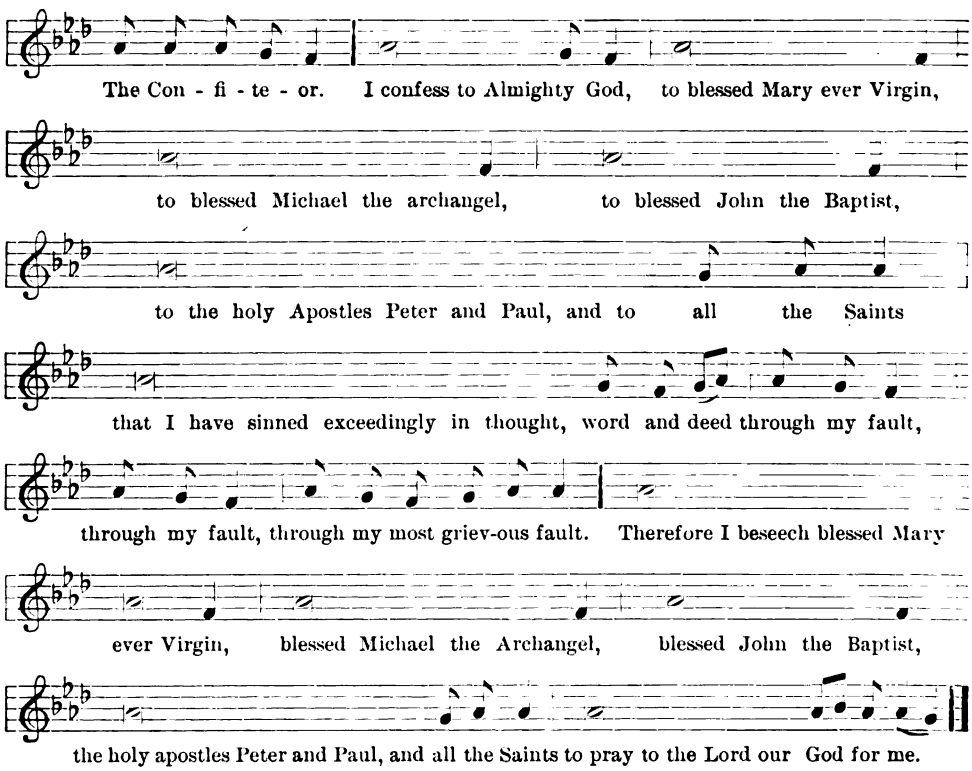
Solfa

BRAHMS

(Key of C)
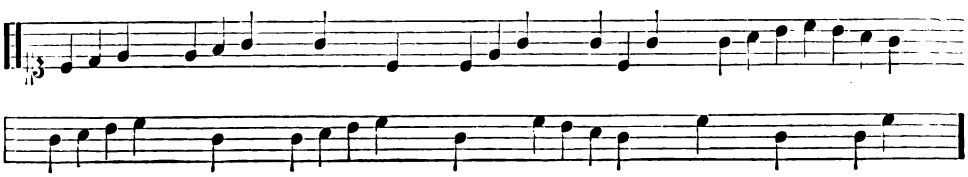
	i 7	i 6	5 6	· 3	5	4 ..
i 7	i 6	5 6	5 .	4 .	3 .
i i	2 2	3 3	i i	2 2	3 3
i .	3 2	i 7	i .	

THE CONFITEOR
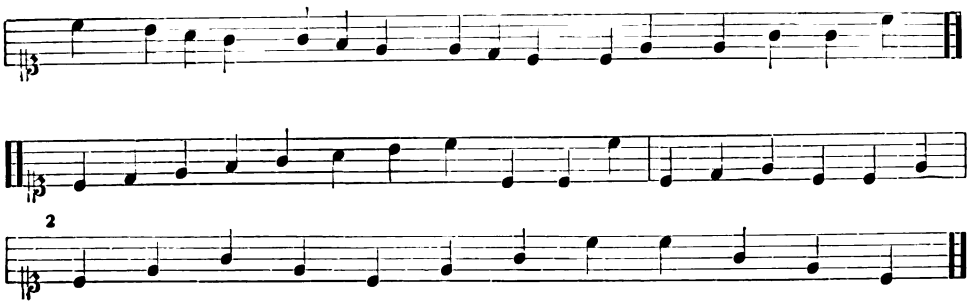


EYE TRAINING

Diagram 12



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[1] Use Diagram 9.
[2] Use Diagram 11. (Chart only).

Repeat many times.

RHYTHM

RHYTHMIC STAFF WORK

Diagram 13 (a)

| 1 . | 1 1 | 3 . | 3 3 | 5 . | 5 5 | i . | i i | 5 . | 5 5 | 3 . | 3 3 | 1 . | 1 1 |

In this drill:

1. Let the children read the exercise, beating time.
2. Let the children sing the exercise.
3. Let the teacher show the children a picture of the exercise on the staff.

Diagram 13 (b)



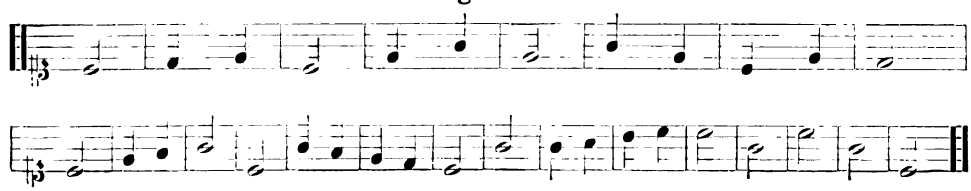
1. Let the children repeat the whole exercise, first reading it and then singing it from the staff. (*Key of E.*)

This is the first time the children have seen half notes, although they are familiar with the musical value which is thus represented. The word "*half note*" should not be used as the idea of the fraction simply confuses the children. The important thing is that they should understand its musical value. It means that the note is to be held for two beats. The difference between a half note and quarter note might be illustrated as follows:

♩ = Hold *one* beat.
𝅗𝅥 = Hold *two* beats.

In the following exercise, the children should first name the notes while the teacher beats time; and secondly the children should name the notes while beating time. The exercise is not to be sung.

Diagram 14



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CHAPTER TWENTY-SIX

Practise Vocal Exercises 1, 5, and 7.

INTONATION

Practise the independent use of the intervals of the Tonic Chord from the chart using Diagram 6.

Intonation Exercise 47[1]
(Key of E)

1—3—5—1—3—1—5—8—5—1—3—8—5—8—3—5—3—5—8—3—1
1 3 1 : 5 1 : : 8 8 5 8 : 3 8 : : 1
3—1—5—8—1—5—8—3—3—5—1

The whole value of this exercise will be lost if the teacher gives the desired note herself.

Solfa

KINDERLIED, *Brahms*
(Key of B Flat)

	5 .	i 5	3 5	i .	3 .	2 i	7 6	5 .'
6	5 4	3 4	5 6	5' 6	5 4	3 4	5 6
5' 5	i i	2 2	3 4	5 4	3 3	2 2	i .	

STUDY OF SONG 7[2]

A STORY

Oh, little one, run to your mother at home
For storm clouds are thick on the hill;
To sheltering bushes the tiny birds come;
The lambs in the sheepfold lie still.

The dear mother gathers her children at last
To shield them from wind and from rain.
They sit by the fire until storms are passed,
And welcome this story again.

The story of Jesus asleep on the lake
While waves lift their foam crests on high.
Upon the slight vessel they threaten to break;
In terror the timid ones cry.

"Lord, save us, we perish," and Jesus commands
The winds and the waves to be still.
Then marvel these men in amaze as He stands
The tempests fulfilling His will.

[1] Use Diagram 6.
[2] Catholic Education Series, First Book, p. 77.

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Prepare rhythm, letting the children come in on the third beat of the measure.

(Key of B Flat)

3/4 || 𝄽 𝄽 3 | 3 2 1 | 3 2 1 | 1 2 3 | 3 . 3 | 3 2 1 | 1 1 7 | 6 . . |
| 𝄽 𝄽 1 | 7 6 7 | 7 1 2 | 1 2 3 | 3 . 3 | 4 3 2 | 1 6 7 | 1 . . ||

RHYTHM

Introduce *rests* or silent beats, which should be represented by the sign 𝄽.

This must be done very carefully. At first the silent beat must be articulated by the whispered sound *oo*. Insist that the silent beat be given its full rhythmic value.

Rhythmic Exercise 28

1 1	2 2	3 3	4 4	5 5
Do Do	*Ré Ré*	*Mi Mi*	*Fa Fa*	*Sol Sol*
1 .	2 .	3 .	4 .	5 .
Do - o	*Ré - é*	*Mi - i*	*Fa - a*	*So - ol*
1 𝄽	2 𝄽	3 𝄽	4 𝄽	5 𝄽
Do oo	*Ré oo*	*Mi oo*	*Fa oo*	*Sol oo*

Rhythmic Exercise 29
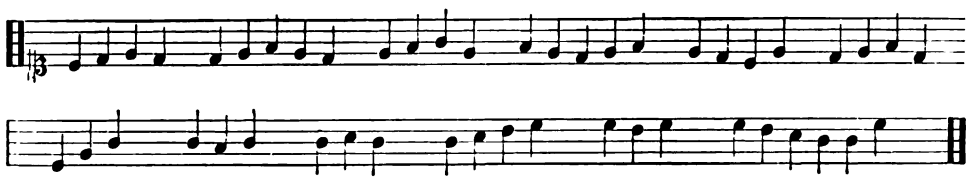
|| 1 1 1 | 2 2 2 | 3 3 3 | 4 4 4 | 5 5 5 | 6 6 6 | 7 7 7 | i i i |
|| *Do do do* | *Ré ré ré* | *mi mi mi* | *fa fa fa* | *sol sol sol* | *la la la* | *ti ti ti* | *do do do* |
i i i | 7 7 7 | 6 6 6 | 5 5 5 | 4 4 4 | 3 3 3 | 2 2 2 | 1 1 1 ||

	1 . 1	2 . 2	3 . 3	4 . 4	5 . 5	6 . 6	7 . 7	i . i
	Do-o-do	*Ré-é-ré*	*mi-i-mi*	*fa-a-fa*	*so-ol-sol*	*la-a-la*	*ti-i-ti*	*do-o-do*
i . i	7 . 7	6 . 6	5 . 5	4 . 4	3 . 3	2 . 2	1 . 1	

	1 𝄽 1	2 𝄽 2	3 𝄽 3	4 𝄽 4	5 𝄽 5	6 𝄽 6	7 𝄽 7	i 𝄽 i
	Do oo do	*Ré oo ré*	*mi oo mi*	*fa oo fa*	*sol oo sol*	*la oo la*	*ti oo ti*	*do oo do*
i 𝄽 i	7 𝄽 7	6 𝄽 6	5 𝄽 5	4 𝄽 4	3 𝄽 3	2 𝄽 2	1 𝄽 1

EYE TRAINING[1]

Review previous lesson, using increased speed.



Repeat this on finger staff.

Let the children read rhythmically, in time about 60 metronome, the following exercise. The teacher should lead, tapping on the desk. Let the children repeat the exercise while beating time.
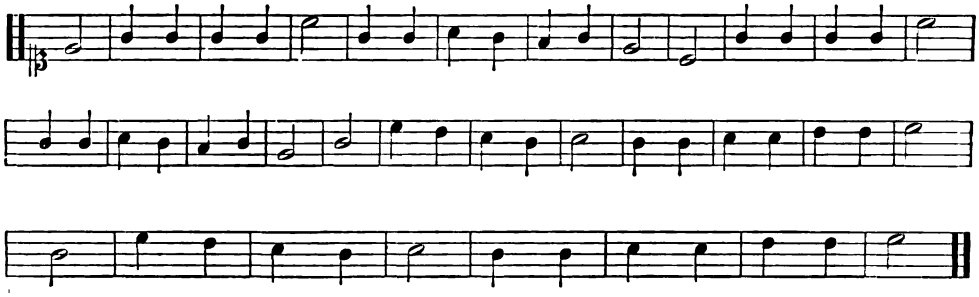
[1] Use Diagram 9.

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Diagram 15

FOLK SONG

(Key of E)



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CHAPTER TWENTY-SEVEN

Practise Vocal Exercises 1, 5, and 7.

INTONATION

Continue the independent drill on the notes of the Tonic Chord.
Continue the study of Compass Exercise, Form 4.

STUDY OF SONG 8*

THE MOTHER'S PRAYER

Were you a lamb that strayed away
Far from the shepherd's fold,
How gladly would I search all day
To save you from the cold.

Were you a bird with broken wing
That could no longer fly,
Because you praise Me while you sing,
I would not let you die.

But you are more, my child, to Me
Than lamb or singing bird,
From fear and pain I set you free,
Your mother's prayer is heard.

(Key of G)

|| 𝄽 5 | 1 1 | 7 1 | 7 6 | 5 5 | 1 1 | 2 2 | 3 . |
| 𝄽 4 | 5 5 | 6 5 | 5 4 | 3 4 | 3 2 | 1 7 | 1 . ||

RHYTHM

Review Rhythmic Exercise 28. Then sing it in the *Key of A Flat.*
Review Rhythmic Exercise 29. Then sing it in the *Key of E Flat.*
Sing the last line of Rhythmic Exercise 28. Repeat this, without whispering *oo* on the silent beat. If successful, sing the last line of 29, repeating it in the same way without the whispered syllable.
It is necessary, however, to keep up the practice of the whispered syllable until the children *feel* the silent beat as definitely as if it were articulated.
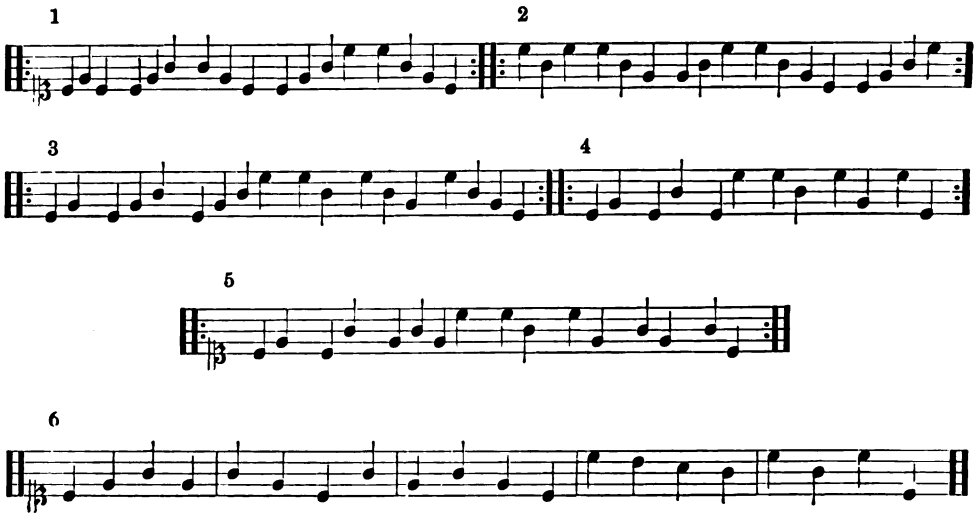
EYE TRAINING

These exercises should be practiced very slowly at first and then in about 60 metronome time, while the teacher taps.
Explain the signs used to indicate repetition. ||: :||

*Catholic Education Series, First Book, p. 79.

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Diagram 16



Review the last exercise of the preceding lesson about twice as fast as there indicated, and let the children sing it in the *Key of E Flat*.

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CHAPTER TWENTY-EIGHT

Repeat Vocal Exercises 1, 5 and 7.

INTONATION

THE DOMINANT CHORD

(5 7 2 2 7 5)

Sing Compass Exercise, Form 3. Then practise Intonation Exercise 48.

Intonation Exercise 48

(Key of A)

(*a*) $\hat{2}\ 1\ \hat{7}\ 1\ \hat{5}\ 1$ Repeat three times.

$\hat{2}\ ,\ \hat{7}\ ,\ \hat{5}\ ,$ Repeat three times.

Sing the following rhythmically in the *Key of A*:

|| 2 1 | 7 1 | 2 1 | 7 1 | 2 1 | 7 1 | 5 . | 5 . |
|| 2 1 | 7 1 | 2 1 | 7 1 | 2 1 | 7 1 | 5 . | 5 . |
|| 2 1 | 7 1 | 5 1 | 2 1 | 7 1 | 5 1 | 2 1 | 7 1 | 5 5 | 1 .

(*b*) $\hat{5}\ 1\ \hat{7}\ 1\ \hat{2}\ 1$ Repeat three times

$\hat{5}\ ,\ \hat{7}\ ,\ \hat{2}\ ,$ Repeat three times.

Sing rhythmically in the *Key of A*:

	5 1	7 1	5 1	7 1	5 1	7 1	2 .	2 .
	5 1	7 1	5 1	7 1	5 1	7 1	2 .	2 .
	5 1	7 1	2 1	7 1	5 1	7 1	2 1	7 1	5 .
	5 1	7 1	2 1	7 1	2 1	7 1	5 .	5 .
	5 1	7 1	5 1	7 1	2 1	2 1	7 1	5 .

Intonation Exercise 49

(Key of A)

(*a*) 1 5 5 , 7 , 2 ,
5 , 7 , 2 ,
5 , 7 , 2 ,

(*b*) 1 2 2 , 7 , 5 ,
2 , 7 , 5 ,
2 , 7 , 5 ,

(*c*) 1 5 5 , 7 , 2 2 , 7 , 5 ,
5 , 7 , 2 2 , 7 , 5 ,
5 , 7 , 2 2 , 7 , 5 5 1

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(*d*)

1 5 5 ₁ 7 ₁ 2 ₁ 7 ₁ 5
1 5 5 ₁ 7 ₁ 2 ₁ 7 ₁ 5
1 5 5 ₁ 7 ₁ 2 ₁ 7 ₁ 5 1

(*e*)

1 2 2 ₁ 7 ₁ 5 ₁ 7 ₁ 2 ₁
2 ₁ 7 ₁ 5 ₁ 7 ₁ 2 ₁
2 ₁ 7 ₁ 5 ₁ 7 ₁ 2 1

Sing rhythmically in the *Key of A*.

	1 5 5	5 . 1	7 . 1	2 . .	2 . 1	7 . 1	5 . 5	5 . .
5 6 7 ₁	5 6 7	₁5 6 7	7 . .	7 6 5 ₁	7 6 5	₁7 6 5	5 . .
5 5 1	2 . 1	7 1 2	2 . .	2 1 7	7 . 7	₁2 1 7	7 . .
7 1 2	₁7 1 2	₁7 . ₁2	2 . .	2 1 7	₁2 1 7	₁2 . ₁7	7 . .
7 6 5	₁7 6 5	₁7 . ₆5	5 . .	5 6 7	₁5 6 7	₁5 . ₁7	7 . .
1 7 6	5 6 7	1 2 ₁7	1 . .	

RHYTHM

Rhythmic Exercise 30
(Key of E Flat)

Read the following exercises, articulating the silent beat. When this is successfully accomplished, omit the articulation of the silent beat.

| 1 . | 2 3 | 3 . | 4 5 | 5 . | 6 7 | i 7 | i . | i . | 7 6 | 5 . | 4 3 | 3 . | 2 1 | 1 . |
| 1 × | 2 3 | 3 × | 4 5 | 5 × | 6 7 | i 7 | i × | i × | 7 6 | 5 × | 4 3 | 3 × | 2 1 | 1 × |

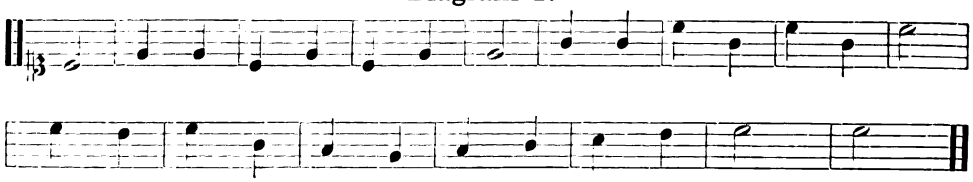
Rhythmic Exercise 31
(Key of E Flat)

	1 2 3	3 . .	3 4 5	5 . .	5 6 7	i . .
i 7 6	5 . .	5 4 3	3 . .	3 2 1	1 . .	
	1 2 3	3 × ×	3 4 5	5 × ×	5 6 7	i × ×
i 7 6	5 × ×	5 4 3	3 × ×	3 2 1	1 × ×	

EYE TRAINING

Let the children read rhythmically the following in two-beat time. (Metronome 60.)
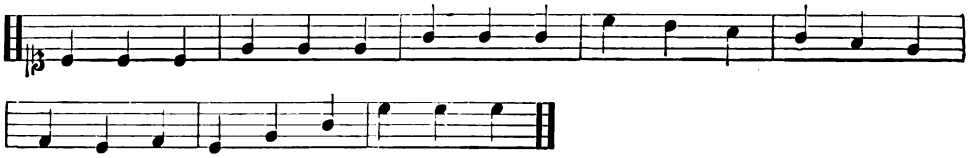
Diagram 17



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Let the children read rhythmically the following in three-beat time.

Diagram 18



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CHAPTER TWENTY-NINE

VOCAL EXERCISES

Practise Vocal Exercises 1, 5, and 7.

INTONATION

Review Intonation Exercise 49, *c*, *d* and *e*.

Intonation Exercise 50

(Key of A)

(*a*) 1 2 2 : 7 7 : 2
2 7 7 2 Repeat many times.

Practise (*b*) rhythmically:

(*b*) || 1 2 | 2 7 | 7 2 | 2 7 | 1 2 | 2 7 | 7 2 | 1 . |

(*c*) 1 5 5 : 7 7 : 5
5 7 7 5 Repeat many times.

Practise (*d*) rhythmically:

(*d*) || 5 7 | 7 5 | 1 7 | 7 5 | 5 7 | 7 5 | 1 . | 7 5 | 1 . |

c ——————————→

a ——→ *b* ——→

(*e*) 1 2 2 : 7 7 : 5 : 5 : 7 7 : 2
2 7 7 5 : 5 7 7 2

Repeat the lst line of (*e*) many times.

Practise (*f*) rhythmically:

(*f*) | 1 2 | 2 2 | 2 7 | 7 5 | 5 7 | 7 2 |
| 1 7 | 7 5 | 5 7 | 7 2 | 2 1 | 1 . |

Practise the following exercise in the *Key of A*, rhythmically.

	5 7	2 1	2 7	5 5	5 7	2 1	2 7	5 5
5 7	2 7	5 7	2 7	1 .	
	1 2 2	2 7 5	5 7 2	1 5 5	5 7 2	2 7 5	1 . .	
	5 7 2	2 7 5	5 7 2	1 5 5	5 7 2	2 7 5	5 6 7	1 . .	
	5 7	2 1	5 7	2 1	5 7	2 2	2 7	5 .	2 7	5 1
2 7	5 1	2 7	5 5	5 7	2 .	2 2	2 7	5 .	5 .	
	1 2	2 7	7 5	5 7	7 2	1 7	7 5	5 7	2 7	5 .
1 2	2 7	5 1	2 7	5 7	2 2	2 1	1 .	
	5 7	7 5	5 7	7 5	5 7	2 2	2 .	2 2	7 7	2 2
7 7	2 7	7 2	2 7	7 2	2 7	7 5	5 .	5 .	

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The children should learn by heart the names of the intervals of the Dominant Chord: *Sol Ti Ré, Ré Ti Sol.*

Intonation Exercise 51

(Key of A)

(*a*)

1̇	5	5	i	7	i	2̇	i						
		5	i	7	i	5	i	2̇	i				
		5	i	2̇	i	7	i	5	i				
		5	i	2̇	i	5	i	7	i				
		5	i	2̇	i	5̇	i	2̇	i				

(*b*)

1̇	2̇	2̇	i	7	i	5	i						
		2̇	i	7	i	2̇	i	5	i				
		2̇	i	5	i	7	i	2̇	i				
		2̇	i	5	i	2	i	7	i				
		2̇	i	5	i	2	i	5̇	i				

Intonation Exercise 52

(Key of C)

(*a*) || 1̇ 5 1̇ 3̇ 1̇ | 2̇i7i5i7i2̇i| 3̇ 1̇ 5 1̇ 3̇ |i2̇i7i5i7i2̇ || Repeat
(*b*) ||i5 1̇ 3̇ 1̇ 5 | 5i7i2̇i7i5 | 1̇ 3̇ 1̇ 5 1̇ | 5i7i2̇i7i5 || Repeat

Sing the following rhythmically:

|| 1̇ 3̇ 1̇ | 2̇ 7 5 | 1̇ 3̇ 1̇ | 2̇ 7 5 | 1̇ 3̇ 1̇ | 2̇ 7 5 | 1̇ . . ||
|| 1̇ . 3̇ | 2 7 5 | 1̇ . 3̇ | 2̇ 7 5 | 1̇ . 3̇ | 2̇ 7 5 | 1̇ . . ||

RHYTHM

Review Rhythmic Exercises 30 and 31.

Rhythmic Exercise 32

(Key of G)

In practising this exercise, the children should:

1. Read with articulation of silent beat.
2. Read without articulation of silent beat.
3. Sing with articulation of silent beat.
4. Sing without articulation of silent beat.

		1	1	1		2	2	2		3	4	5	4	3	2	1	
	1	1	1	𝄽	2	2	2	𝄽	3	4	5	4	3	2	1	𝄽	
	1	1	.	1	2	2	.	2	3	4	5	4	3	2	1	.	
	1	1	𝄽	1	2	2	𝄽	2	3	4	5	4	3	2	1	𝄽	
	1	.	1	1	2	.	2	2	3	4	5	4	3	2	1	.	
	1	𝄽	1	1	2	𝄽	2	2	3	4	5	4	3	2	1	𝄽	||

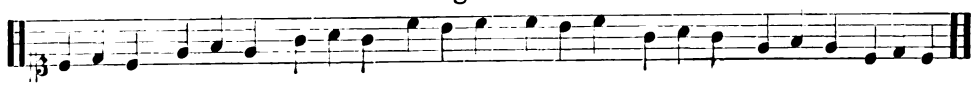
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EYE TRAINING

Review previous lesson, proceeding more rapidly.
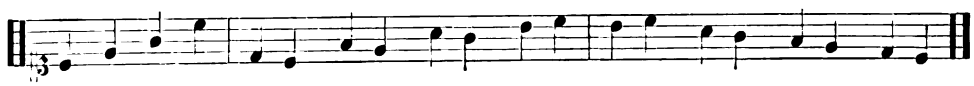
Put Compass Exercise, Form 1, on the staff. After the whole class shall have read it through several times the teacher should call for fragments of it, letting individual children point to notes on the chart, thus *Do Re Do*, *Sol La Sol*, *Mi Fa Mi*, *Do Ti Do*, etc.

Diagram 19
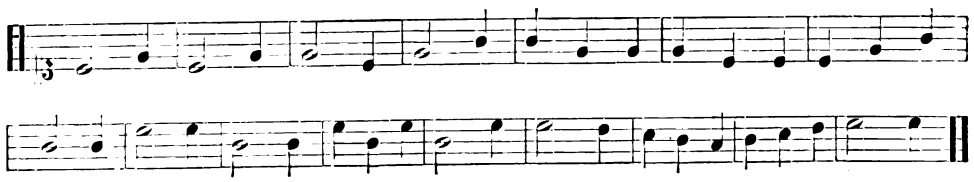


Study Compass Exercise, Form 3, in the same way.

Diagram 20



The teacher should give the following exercise, letting the children name the notes as she points.

Diagram 21
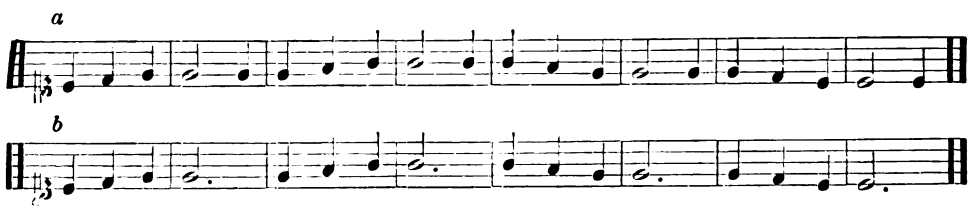


Rhythmic Staff Work

Let the children read the following exercise, naming the notes and beating time:

Diagram 22

(*a*) | 1 2 3 | 3 . 3 | 3 4 5 | 5 . 5 | 5 4 3 | 3 . 3 | 3 2 1 | 1 . 1 |
(*b*) | 1 2 3 | 3 . . | 3 4 5 | 5 . . | 5 4 3 | 3 . . | 3 2 1 | 1 . . |

Put this exercise on the staff thus:



It should be explained that the half notes (𝅗𝅥) in this exercise mean two beats and that the dot indicates one beat.

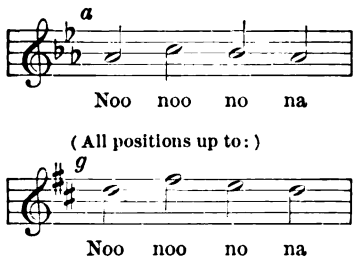
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CHAPTER THIRTY

VOCAL EXERCISES

Practise Vocal Exercises 1, 7 and 8.

VOCAL EXERCISE 8



Repeat (*g*) (*f*) (*e*) (*d*) (*c*) (*b*) (*a*).

The teacher should use her judgment as to whether or not to introduce Exercise 8 at this particular point in the course. Great care should be taken that the sound *Na* (pronounced like *a* in F*a*ther) should be placed as much as possible like the sound *Noo*; i.e., high up in the mouth and forward. The *a* must not have a flat, open sound. If the teacher finds difficulty in obtaining this result, let her abandon temporarily the use of this exercise, returning to it from time to time.

INTONATION

STUDY OF THE DOMINANT CHORD

(Inversion: 5 2 $\dot{7}$ $\dot{7}$ 2 5)

Intonation Exercise 53

(Key of G)

(*a*) | 1 5 | 5 3 2 1 $\dot{7}$ 1 | Repeat three times.
| 1 5 | 5 ₁ 2 ₁ $\dot{7}$ ₁ | Repeat three times.

Sing rhythmically:

‖ ₁5 3 | 2 1 | $\dot{7}$ 1 | 5 3 | 2 1 | $\dot{7}$ 1 | 5 3 | 2 1 | $\dot{7}$ 1 | 5 . ‖ Repeat three times.

(*b*) | 1 $\dot{7}$ | $\dot{7}$ 1 2 1 5 1 | Repeat three times.
| 1 $\dot{7}$ | $\dot{7}$ ₁ 2 ₁ 5 ₁ | Repeat three times.

Sing rhythmically:

‖ ₁$\dot{7}$ 1 | 2 1 | 5 1 | $\dot{7}$ 1 | 2 1 | 5 1 | $\dot{7}$ 1 | 2 1 | 5 1 | 1 . |
‖ $\dot{7}$ 1 | 2 1 | 5 . | 5 . | ₁7 1 | 2 1 | 5 . | 5 . |
| 5 3 | 2 1 | $\dot{7}$. | $\dot{7}$. ₁| 5 3 | 2 1 | $\dot{7}$ $\dot{7}$ | 1 . ‖

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Intonation Exercise 54

(Key of G)

(*a*) 1 5 | 5 ı 2 ı 7̣ ı | 7̣ ı 2 ı 5 ı
| 5 ı 2 ı 7̣ ı | 7̣ ı 2 ı 5 ı
| 5 ı 2 ı 7̣ ı | 7̣ ı 2 ı 5 ı 5 1

(*b*) 1 7̣ | 7̣ ı 2 ı 5 | 5 ı 2 ı 7̣ ı
| 7̣ ı 2 ı 5 | 5 ı 2 ı 7̣ ı
| 7̣ ı 2 ı 5 | 5 ı 2 ı 7̣ 7̣ 1

Sing rhythmically:

	1 5 5	5 . 3	2 . 1	7̣ . .	7̣ 1 2	2 . 1	7̣ 1 2	2 1
5 4 3	2 . 1	5 4 3	2 . 1	7̣ 1 2	2 . 1	7̣ 1 2	1 . .	
	1 5 5	5 . 3	2 . 1	7̣ . .	7̣ . 1	2 . 1	5 . 5	5 . .
5 4 3	2 . 2	ı5 4 3	2 . .	2 3 4	5 . 5	ı2 3 4	5 . .
5 4 3	2 . 1	7̣ 1 2	2 . .	2 1 7̣	7̣ . 7̣	ı2 1 7̣	7̣ . .
7̣ 1 2	ı7̣ 1 2	ı7̣ . 2	2 . .	2 1 7̣	ı2 1 7̣	ı2 .ı7̣	7̣ . .
7̣ 1 2	2 3 4	5 . 5	5 . .	5 4 3	2 . 2	2 1 7̣	7̣ . .
7̣ 1 2	2 3 4	5 4 3	2 1 7̣	7̣ 1 2	2 3 4	5 . 5	1 . .	

Intonation Exercise 55

(Key of G)

(*a*) | 1 3 5 3 1 7̣ ı 2 ı 5 ı 2 ı 7̣ |
| 1 3 5 3 ı 7̣ ı 2 ı 5 ı 2 |
| 1 3 5 1 7̣ ı 2 ı 5 ı 7̣ |
| 1 3 1 5 ı 7̣ ı 2 ı 7̣ ı 5 |

(*b*) |ı5 3 1 3 5 5 ı 2 ı 7̣ ı 2 ı 5 |
| 5 3 1 3 5 ı 2 ı 7̣ ı 2 ı |
| 5 3 1 5 5 ı 2 ı 7̣ ı 5 |
| 5 3 5 1 5 ı 2 ı 5 ı 7̣ 7̣ 1 |

DICTATION

The teacher should sing the following little phrases on the syllable *Noo* and let the children name the notes that she has sung.

|| 1 7̣ 7̣ 2 1 1 7̣ 2 1 1 7̣ 2 7 2 2 7̣ 2 1 1 3 5
5 1 1 5̣ 5̣ 7̣ 2 1 1 2 7 5̣ 5̣ 7̣ 2 1 1 3 2 1 7̣ 1 ||

Solfa

OLD FRENCH MELODY

(Key of G)

	x 3	1 2	3 4	5 .	5 3	2 5	5 4	3 2
x 2	5 .	5 3	2 5	4 3	2 .	5 .	5 .
x 2	5 4	3 2	1 2	3 1	7̣ .
x 1	2 3	4ı6	5 4	3 2	1 .	

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RHYTHM

Review Rhythmic Exercise 32

Rhythmic Exercise 33

(Key of E Flat)
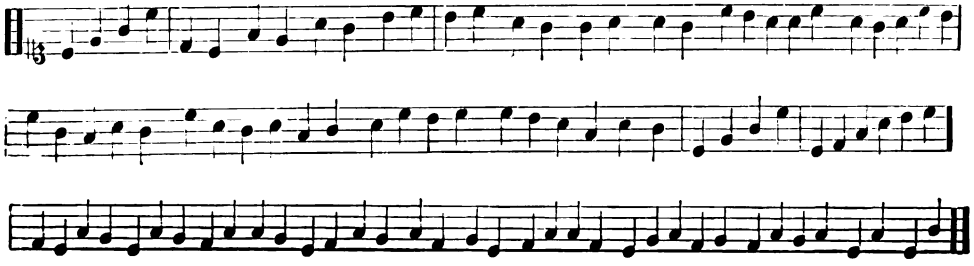
|| 1 . 1 | 2 . . | 3 . 3 | 4 . . | 5 . 5 | 6 . . | 7 . 7 | i . . || Repeat downward.

|| 1 𝄽 1 | 2 𝄽 𝄽 | 3 𝄽 3 | 4 𝄽 𝄽 | 5 𝄽 5 | 6 𝄽 𝄽 | 7 𝄽 7 | i 𝄽 𝄽 || Repeat downward.

EYE TRAINING
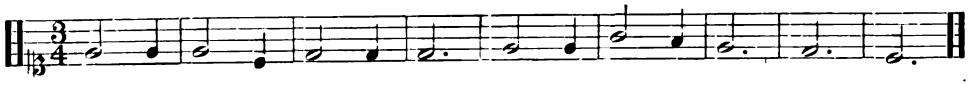
Review previous lesson.

Study the notes between those of the Tonic Chord through Compass Exercise, Form 3.



Sing the following melody directly from the staff, without preliminary practice

DIAGRAM 23



[1] Use Diagram 9.

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CHAPTER THIRTY-ONE

VOCAL EXERCISES

Practise Vocal Exercises 1, 5, 7, and 8.

INTONATION

Continue the study of the Dominant Chord, Inversion 5 2 $\dot{7}$ and $\dot{7}$ 2 5.

Intonation Exercise 56

(Key of G)

(*a*) 1 2 2 : 5 5 : 2 Repeat three times.
2 5 5 2 Repeat three times.

Sing rhythmically:

|| 5 2 | 1 5 | 5 2 | 2 5 | 5 2 | 1 5 | 5 2 | 2 5 | 1 . ||

Review Exercise 50 (*a*).

Intonation Exercise 57

(Key of G)

(*c*) ——————————————————→

(*a*) 1 $\dot{7}$ $\dot{7}$: 2 2 : 5 (*b*) : 5 : 2 2 : $\dot{7}$:
$\dot{7}$ 2 2 5 : 5 2 2 $\dot{7}$:

Repeat the second line of (*a*) and (*b*) many times.

Intonation Exercise 58

(Key of G)

(*a*) 1 $\dot{7}$ $\dot{7}$: 2 : 5 :
$\dot{7}$: 2 : 5 : 2 :
$\dot{7}$: 2 : 5 : 2 : $\dot{7}$:
$\dot{7}$: 2 : $\dot{7}$: 2 : 5 :
$\dot{7}$: 2 : $\dot{7}$: 5 :
$\dot{7}$: 2 : $\dot{7}$: 5 5 1

(*b*) 1 5 5 : 2 : $\dot{7}$:
5 : 2 : $\dot{7}$: 2 :
5 : 2 : $\dot{7}$: 2 : $\dot{7}$:
5 : 2 : 5 : 2 : $\dot{7}$:
5 : 2 : 5 : $\dot{7}$:
5 : 2 : 5 : $\dot{7}$ $\dot{7}$ 1

Sing rhythmically:

	1 $\dot{7}$	$\dot{7}$ 2	5 5	5 2	$\dot{7}$ $\dot{7}$	1 1	5 5	5 2	$\dot{7}$.
$\dot{7}$ 2	5 2	$\dot{7}$ 2	5 2	1 3	5 5	1 .	
$\dot{7}$ 2	5 5	1 .	5 2	$\dot{7}$ $\dot{7}$	1 .	$\dot{7}$ 2	5 2	$\dot{7}$.
1 3	5 5	5 .	5 2	$\dot{7}$ 2	5 .	5 2	$\dot{7}$ 2	1 .	

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Sing Compass Exercise, Form 3 and Form 4, before studying the following exercise, in the key of A:

$\hat{2}\ 1\ \ \hat{4}\ 3\ \ \hat{2}\ 1\ \ \hat{4}\ 3$
$\hat{4}\ 3\ \ \hat{2}\ 1\ \ \hat{7}\ 1\ \ \hat{6}\ 5$

Repeat many times.

Intonation Exercise 59

(Key of E)

(a)
1 3 5 i : 6 : 4 : 2 1
1 5 i 5 6 : 4 : 2 :
1 5 3 1 2 : 4 : 5
1 3 5 1 2 : 4 : 2 : 7 1

(b)
i 5 3 1 5 4 :2 :7:
1 3 5 1 : 4 :2 :7:
i 5 3 1 2: :4: :6: 1
i 5 1 3 2: :6: 4: 1
1 3 5 3 4: 2: 7:
i 1 3 5 1 :6: 4: 2 1

(Key of B Flat)

(c)
1 5 1 7 1 2 2 1 4 3 4 3 2 1 2 1 7 1 5 5 1
: 5 : 7:2 : 2 : 4 : 4 : 2 : 2 : 7 : 5 5 1
: 5 : 7:2 : 2 : 4 : 4 : 2 : 7: :6 5 5 5 1
: 5 : 7:2 : 2 : 4 : 4 : 2: :6 : :6 6 7 1

Study intervals of Song 9.*

(Key of F)

	𝄎 𝄎 1	1 . 1	3 . 4	5 . 6	5 . 5	1 . 1	3 . 4	5 . 6
5 . .	5 . 6	5 . 4	3 . 3	1 . .	2 . 2	3 . 2	1 . 2
3 . .	5 . 6	5 . 4	3 . 3	1 . .	2 . 2	3 . 2	1 . 2
3 . .	:6 . 6	7 . 7	1 . 1	5 . .	3 . 4	:2 . 2	1 . .	

EYE TRAINING

Review preceding lesson, using Diagrams 19 and 20. Strive to gain facility in recognizing the weaker notes of the scale, i. e., those between the notes of the tonic chord.

Rhythmic Staff Work

Introduce the rest on the staff in the following manner:
Let the children recite || 1 𝄎 | 2 𝄎 | 3 𝄎 | 4 𝄎 | 5 𝄎 ||
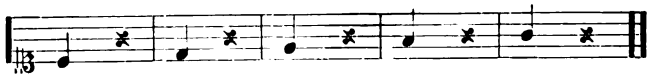
*Catholic Education Series, First Book, p. 93.

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1. Pronouncing the silent beat *oo*.
2. Without articulating the silent beat.
3. Singing the exercise.

After this the children should be shown a picture of the exercise on the staff, thus

Diagram 24



It should be explained that the sign 𝄽 is called a rest. It is held for one beat. Let the children read the above exercise pronouncing the rest *oo*. Then let them read it without articulating the rest. They should then sing the exercise.

The following exercise should be practised:

1. The children naming the notes while the teacher beats time.
2. The children naming the notes and beating time.

The children should pronounce the rest *oo* in a whisper, but they should be careful to give it its full rhythmic value.

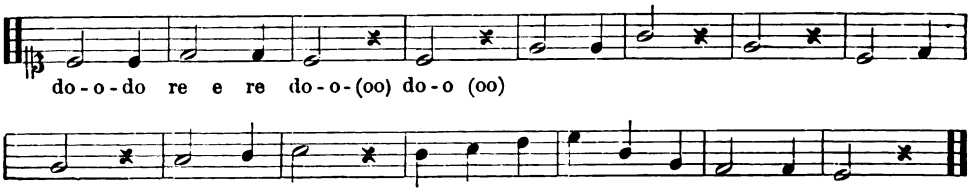
Diagram 25
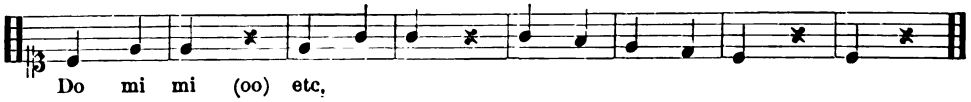


Diagram 26
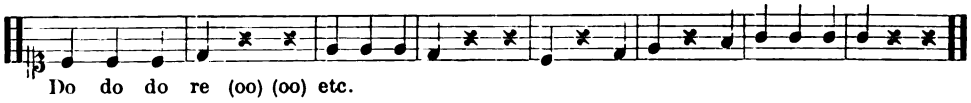


Diagram 27



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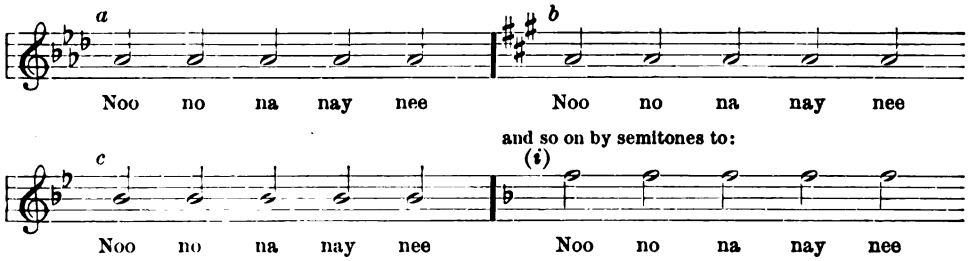
CHAPTER THIRTY-TWO

VOCAL EXERCISES

Practise Vocal Exercises 1, 7, 8, 9 and 10.

If Vocal Exercise 8 has been thoroughly mastered and the voices of the children are firmly placed on the syllable *Na*, the following exercises may be added; otherwise, they should be deferred till the following year.

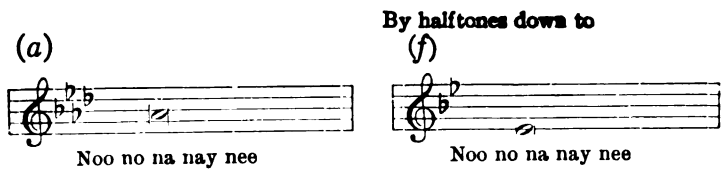
Vocal Exercise 9



Then repeat (i) then h, g, f, e, d, c, b and a.

The sounds *Nee* and *Nay* are very difficult. Be careful that the tone is placed forward and high, as in the sound *Noo*. In singing *Nay*, think of the French sound *Neu* or the German *Nö;* in singing *Nee*, think of the French *Nu* or the German *Nü*. If the class has difficulty in placing the *Nay* and *Nee*, repeat the whole sequence of sounds.

Vocal Exercise 10



Repeat (*f*), then (*e*), (*d*), (*c*), (*b*) and (*a*).

Great care must be used in this exercise in having the voices placed forward and high.

INTONATION

Practice the Dominant Chord, Inversion 2 5 7 7 5 2

Intonation Exercise 60
(Key of E Flat)

(*a*) 1 2 1 5 5 i 7 i Repeat three times.
1 2 1 5 5 i 7 i Repeat three times.

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Sing rhythmically

||:2 2 | 2 1 | 5 5 | 5 . |
| 5 i | 7 7 | 7 i | i . || Repeat.
||:2 1 | 5 5 | 5 i | 7 i || Repeat.

(*b*) i 7 7 i 5 5 3 2 2 1 Repeat three times.
i 7 7 i 5 5 . 2 2 . Repeat three times.

Sing rhythmically

|| 1 7 | 7 i | 5 5 | 5 . | 5 3 | 2 2 | 2 1 | 1 . || Repeat

(*c*) 1 2 | 2 . 5 i 7 i 7 i 5 . 2 . |
| 2 . 5 i 7 i 7 i 5 . 2 . |
| 2 . 5 i 7 7 i 5 . 2 | 2 1

(*d*) i 7 | 7 i 5 . 2 . 2 . 5 i 7 i |
| 7 i 5 . 2 . 2 . 5 i 7 i |
| 7 i 5 . 2 2 . 5 i 7 | 7 1

Sing rhythmically

|| 2 1 | 5 i | 7 i | 7 i | 5 3 | 2 1 || Repeat.

	1 2 2	2 . 1	5 . i	7 . .	7 7 1	5 4 3	2 . 1	2 . .
2 3 4	5 . i	7 . i	5 . .	5 4 3	2 1 5	5 6 7	i . .	
	1 2 2	2 . 1	5 . i	7 . .	7 i 5	:7 i 5	:7 i 5	5 . .
5 3 2	:5 3 2	:5 3 2	2 . .	2 1 5	2 1 5	2 1 5	5 . .
5 i 7	:5 i 7	:5 i 7	7 . .	7 i 5	:7 i 5	:7 . 7	i .	

Review Intonation Exercise 51

Intonation Exercise 61

(Key of A)

(*a*) 1 5 5 7
i 5 i 2
i 5 i 5 i Repeat

(*b*) 1 5 5 . 2 .
i 5 . i 7 i
i 5 . i 5 i

(*c*) 1 5 5 i 7 7 i 5
5 i 2 2 i 5
5 i 7 7 i 5 5 . 2 i
5 i 7 7 i 5 5 . 2 2 i 5

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SONG 9

CHRISTMAS CAROL*

When Christ was born to set us free
And lay on Holy Mary's knee
Angels sang with mirth and glee
In excelsis, gloria.
Angels sang with mirth and glee
In excelsis, gloria.
In excelsis, gloria, gloria.

The shepherds saw the angels bright
They shone with such a heavenly light.
God's dear Son is born tonight
In excelsis, gloria
God's dear Son is born tonight
In excelsis, gloria.
In excelsis, gloria, gloria.

We thank Thee, Lord, for Thy great grace,
The heavenly bliss to see Thy face,
Standing in this Holy Place
In excelsis, gloria
Standing in this Holy Place
In excelsis, gloria
In excelsis, gloria, gloria.

RHYTHM

Review Rhythmic Exercise 33.

Rhythmic Exercise 34

(Key of G)

|| 1 2 3 | 1 . . | 1 . 3 | 1 . . | 1 . 3 | 4 . 5 | 6 . . | 5 . .
| 5 . 4 | 3 2 1 | 5 . 4 | 3 2 1 | 1 2 3 | 4 . 3 | 2 . . | 1 .
|| 1 2 3 | 1 𝄽 𝄽 | 1 𝄽 3 | 1 𝄽 𝄽 | 1 𝄽 3 | 4 𝄽 5 | 6 𝄽 𝄽 | 5 𝄽
| 5 𝄽 4 | 3 2 1 | 5 𝄽 4 | 3 2 1 | 1 2 3 | 4 𝄽 3 | 2 𝄽 𝄽 | 1 𝄽 𝄽 ||

Rhythmic Staff Work

Let the children name the notes while the teacher beats time.
Let the children name the notes and beat time.
Sing the exercise if time permits.

*The Catholic Education Series, First Book, p. 93.

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EYE TRAINING

Diagram 28

FRENCH FOLK SONG

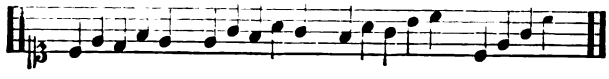
(Key of A)
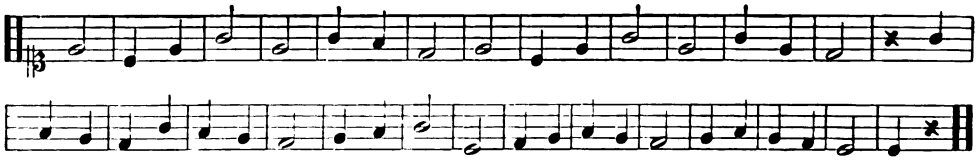


Diagram 29
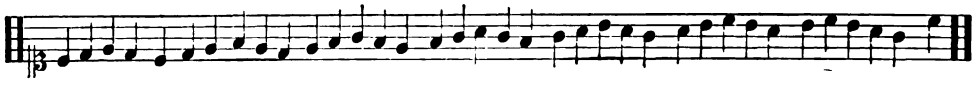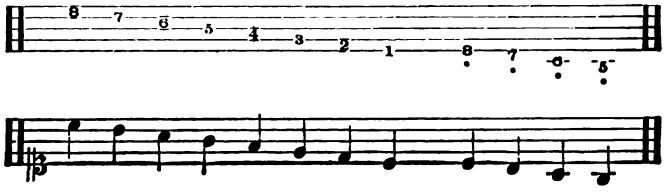


Diagram 30



It should be explained to the children that sometimes there is not room on the five lines of the staff for all the notes which it is desired to write. In that case, we add little lines at the top of the staff or at the bottom and put the additional notes on these little lines. The teacher should write on the staff the scale in numbers, adding the three notes below, thus:

Diagram 31
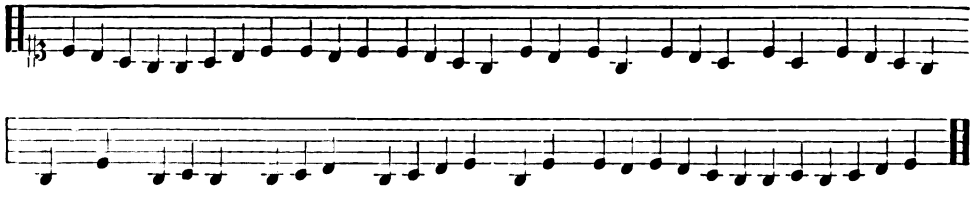


Immediately below the scale in numbers the teacher should write the notes on the staff, as shown above, and she should explain that we do not need to put dots under the notes of the lower scale when we write them on the staff because their position shows that they are lower than the others

The children should be drilled in naming these notes while the teacher points.

The class should also be told that the little lines added below or above the staff are called *leger lines*.

The children should then practise the following exercise, using Diagram 31.



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CHAPTER THIRTY-THREE

VOCAL EXERCISES

Practise Vocal Exercises 1, 7, 8, 9 and 10.

INTONATION

Continue study of Dominant Chord.

Intonation Exercise 62
(Key of D)

(*a*) 1 2 2 ; ; 5 5 ; 7 ;
1 2 2 5 5 7 Repeat.

(*b*) ; 7 7 ; 5 5 ; 2 ;
; 7 7 5 5 2 ; Repeat.

Intonation Exercise 63
(Key of D)

(*a*) 1 2 2 5 5 7 7 5 5 2
2 5 ; 7 7 5 ; 2
2 5 7 ; 5 2
2 5 7 5 2 Repeat.

(*b*) ; 7 7 5 5 2 2 5 5 7
7 5 ; 2 2 5 ; 7
7 5 2 ; 5 7
7 5 2 5 7 7 ; Repeat.

Sing rhythmically

|| 1 2 2 2 | 2 5 | 5 5 | 5 7 | 7 7 | ; 5 | 5 5 |
| 5 2 | 2 2 | 2 5 | 7 7 | ; 5 | 2 5 | 7 7 | ; . ||

Sing rhythmically

	1 5 ;	7 5 2	2 5 7	7 5 2	1 3 5	; ; ;	7 5 2 1 . .	
	1 5	5 7	7 5	5 2	2 5	7 5	2 2	1 .	
	1 5	7 ;	7 5	2 2	2 5	7 ;	7 5 2 2	2 5	7 5
2 5	7 5	; 5	3 5	7 7	; .	

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(c) 1 2 2 ı 5 i 7 i
ı 2 ı 5 7 i 5
ı 2 5 7 i 5 ı 2
ı 2 5 ı 2 ı 5 i 7 i
ı 2 ı 5 ı 2 ı ı i 7 i
ı 2 ı 5 ı 2 ı ı i 7 7 i

(d) i 7 7 i 5 ı 2 ı
i 7 i 5 ı 2 ı 5 ı
i 7 i 5 ı 2 ı 5 i 7 i
7 i 5 i 7 i 5 ı 2 ı
i 7 i 5 i 7 i ı ı 2 ı
i 7 i 5 i 7 i ı ı 2 2 1

Intonation Exercise 64

(Key of E Flat)

(a) 1 5 3 5 i 7 i 5 ı 2 ı 5 i 7
i 5 3 5 i 7 i 5 ı 2 ı 5
i 5 3 i 7 i 5 ı 2 ı i 7 7 i

(b) 1 3 5 3 1 2 ı 5 i 7 i 5 ı 2 ı
1 3 5 3 ı 2 ı 5 i 7 i 5
1 3 5 1 2 ı 5 i 7 i ı 2 2 1

Solfa

FRENCH FOLK SONG
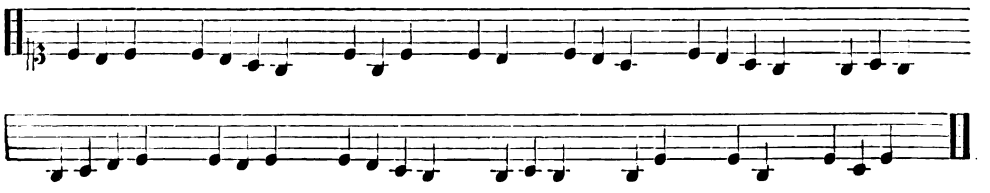
(Key of A)

5 5	1 1	1 1	1 3	5 3	1 1	2 .	1 .
5 5	1 1	1 1	1 3	5 3	1 1	2 .	1 .
2 3	2 3	4 3	2 .	4 3	2 1	7 6	5 .
. 5	1 .	1 3	5 4	3 4	3 .	2 .	1 .	

EYE TRAINING

Review the last exercise of the preceding lesson before studying the following exercise.
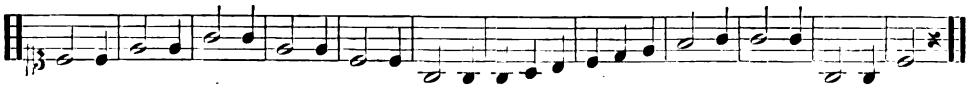
Diagram 32



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Read the following exercise in time:
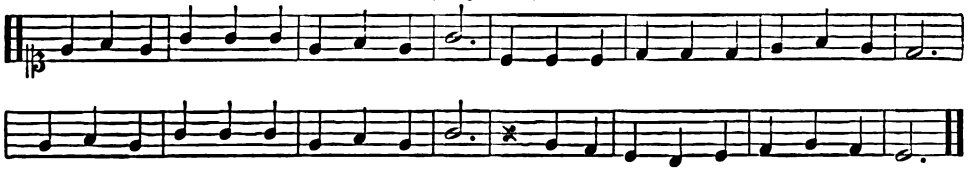
Diagram 33



Put on the staff the melody of "It is Love" and use it as a Solfa.

Diagram 34

(Key of A)
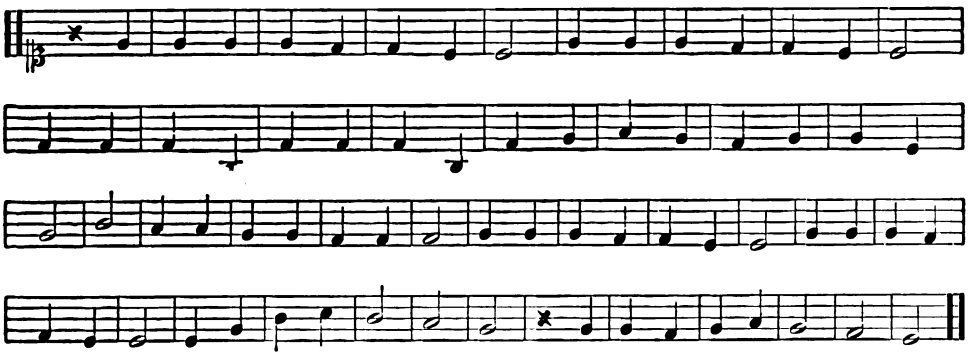


Name the notes of the following melody while beating time before singing it:

Diagram 35

Solfa

FRENCH FOLK SONG
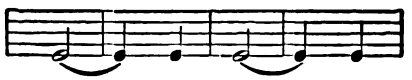
(Key of A Flat)



Rhythmic Staff Work

Introduce the *tie*. Never use the word *tie*; it confuses the children. Explain to them that the sign means that they are to hold the tone for an extra beat.
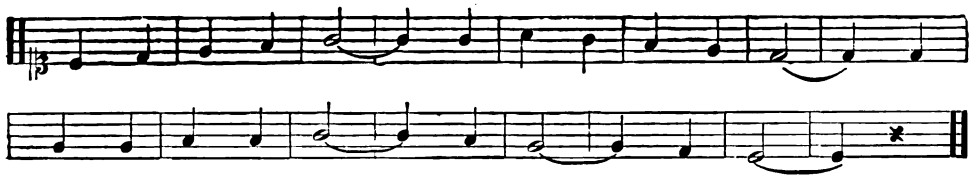
Diagram 36



In practicing the following exercise

1. The children should name the notes while the teacher beats time.
2. The children should name the notes and beat time.

Diagram 37



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CHAPTER THIRTY-FOUR

VOCAL EXERCISES

Practise Vocal Exercises 1, 7, 8, 9 and 10.

INTONATION

Continue study of the Dominant Chord.

Intonation Exercise 65

(Key of A)

(*a*) 1 5̣ 5̣ ı 7̣ ı 2 ı 7̣ ı 2 ı 5 1
ı 5̣ ı 7̣ ı 2 ı 7̣ ı 2 ı 5 5 ı 2 ı 7̣ ı 2 ı 7̣ ı 5̣ 1

Repeat.

Sing rhythmically

|| 1 5 5̣ | 5̣ 7̣ 2 | 7̣ 2 5 | 5 2 7̣ | 2 7̣ 5̣ | 1 . . ||

Repeat

(Key of D)

(*b*) i̇ 2̇ 2̇ ı 7 ı 5 ı 7 ı 5 ı 2 ı
ı 2̇ ı 7 ı 5 ı 7 ı 5 ı 2 ı 2 ı 5 ı 7 ı 5 ı 7 ı 2̇ ı

Repeat

Intonation Exercise 66

(Key of A)

(*a*) 1 5̣ 5̣ 7̣ 2 ı 7̣ 2 5
ı 5̣ ı 2 ı 7̣ ı 5

Repeat

(Key of D)

(*b*) i̇ 2̇ 2̇ 7 5 ı 7 5 2 2 1
i̇ 2̇ 2̇ 5 ı 7 2 2 1

Repeat

(Key of A)

(*c*) 1 5̣ 5̣ 7̣ 2 ı 7̣ 2 5 5 2 7 ı 2 7̣ 5̣
5 ı 2 ı 7̣ ı 5 5 ı 7̣ ı 2 ı 5̣ ı

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Sing rhythmically in the Key of A:

|| 7 5 | 5 7 | 1 5 | 5 1 | 2 5 | 5 2 | 1 5 | 5 . |
| 5 7 | 7 5 | 5 1 | 1 5 | 5 5 | 5 2 | 1 5 | 1 . ||

Sing Compass Exercise Forms 3 and 4.

Intonation Exercise 67

(Key of F)

(a)
1 5 3 1 : 7 : 2 : 4 : 6 :
1 5 1 3 : 7 : 2 :: 6 : 4 :
1 5 1 3 1 : 6 :: 2 1

(Key of D)

(b)
1 3 5 4 : 2 1
1 3 5 4 : 2 3
1 5 3 4 : 2 : 5 3
1 3 1 : 6 5 3 5
1 3 5 6 : i 2 : 7 :
1 3 5 6 : : i 2 : 7 i

(Key of G)

(c)
5 1 3 5 : 4 : 2 1 : 6 : 1 2 :
5 1 3 5 4 : 1 : 6 : : 2 : 7 :
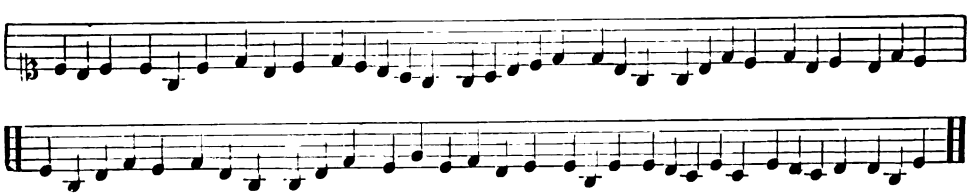
Melody of Song 10

(Key of D)

	:3 3	5 5	4 .	:2 .	3 3	4 3	2 .	. 𝄎
3 3	5 5	6 .	6 .	7 6	5 6	5 .	. 𝄎
4 4	:2 2	:5 .	3 . :	i i	:6 6	5 .	. 𝄎
3 3	5 5	i .	5 .	6 :i2	i 7	i .	. 𝄎	

EYE TRAINING

Review the preceding lesson before practising the following exercises:[1]
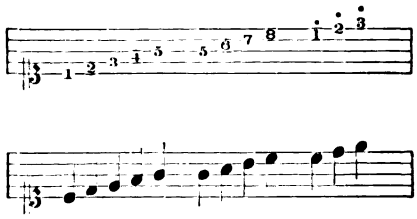


[1] Use Diagram 31.

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The teacher should write the notes of the scale on the staff, adding the first three notes of the scale above

1. Using numbers placed on the staff.
2. Using notes placed on the staff, as in the following illustration:

Diagram 38



It should be explained to the children that dots are not needed over the notes of the higher scale, since their position on the staff shows that they are higher than the notes of the other scale.

Let the children recite the names of the notes up and down from the diagram given above.

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CHAPTER THIRTY-FIVE

VOCAL EXERCISES

Practise Vocal Exercises 1, 7, 8, 9, and 10.

INTONATION

Practise Tonic and Dominant Chords combined.

Intonation Exercise 68

(Key of A)

1 5 | 5 7 2 1 3 5 | 5 3 1 2 7 5
5 7 2 1 3 5 | 3 5 1 2 7 5
5 7 2 1 3 1 | 1 3 1 2 7 5
5 7 2 3 5 3 | 1 3 1 2 7 5
5 7 2 3 5 3 | 1 3 5₁2 7 5

Review Intonation Exercise 56.

Intonation Exercise 69

(Key of A Flat)

5 3 1	7 2 5	5 3 1	7 2 5
5 1 3	2₁7₁5	5 1 3	2 7₁5
5 1 5₁	2₁7₁2₁	5 1 5₁	2₁7₁2₁
5 3 1	7₁5₁2₁	5 3 1	7₁5₁2 1

Sing rhythmically

|| 5 1 1 | 5 1 1 | 7 2 2 | 1 . 5 | 5 1 1 | 5 1 1 | 7 2 2 | 1 . . |
| 3 5 5 | 2 5 5 | 1 5 5₁ | 7 . 6 | 5 6 7 | 1 2 3 | 2 5 5 1 . . ||

SONG 10

LULLABY*

Bye low, baby flower,
In your little bed,
Wrapped in silken covers,
By the dew-drop fed.
Kissed by golden sunbeams,
Washed by showers kind,
Sail away to dreamland
On the summer wind.

*The Catholic Education Series, First Book, p. 95

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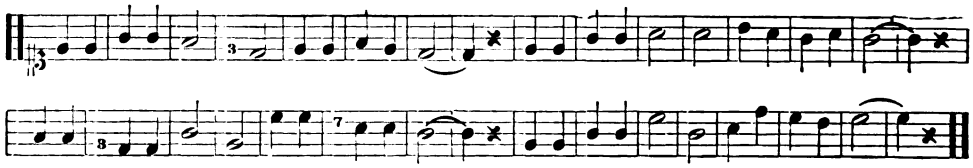
Bye low, baby robin,
In your pretty nest,
Singing in the tree-tops,
Mother loves you best.
Sweetly singing bye low,
Cheer-up, cheer-up, chee,
To her baby robins
In the apple tree.

Bye low, baby brother,
Close your sleepy eyes,
Whisper to the angels,
Dream of Paradise.
Mother loves to feel you
Cuddled to her breast,
Father loves to see you
In her arms' soft nest.

Bye low, little Jesus,
Let me learn to be
Gentle, true, and always
Mary's child, like Thee.
Lullaby, my baby,
Bye low, baby sweet,
Angels watch your slumbers
Kneeling at your feet.

Read the intervals of Song 10 on the staff:

Diagram 39
(Key of D)
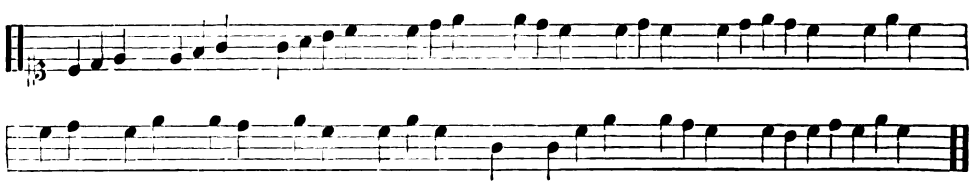


EYE TRAINING

Review Diagram 38 before undertaking the study of the following exercises:
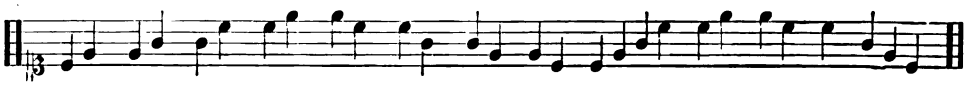
a

Diagram 40
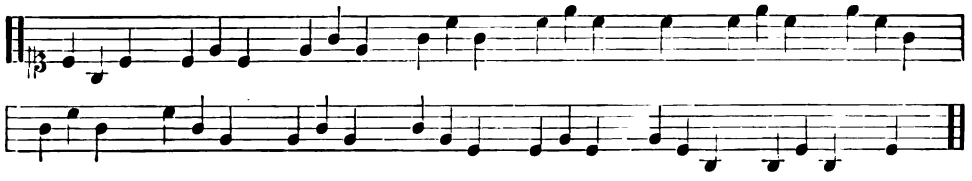


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b **Diagram 41**



c **Diagram 42**
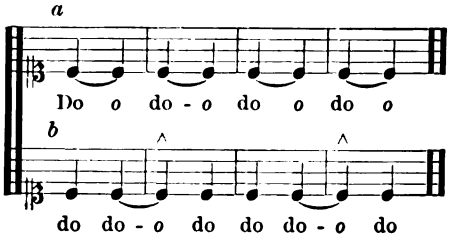


RHYTHM

Rhythmic Staff Work

Practise the following simple syncopations, but do not use the word *syncopation*. Simply point out to the children the notes that are to be held for two beats, as in the following exercises:

Diagram 43



Emphasize the tied notes.

Diagram 44



Let the children name the notes while the teacher beats time.
Let the children name the notes and beat time.

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CHAPTER THIRTY-SIX

VOCAL EXERCISES

Practise Vocal Exercises 7, 8, 9 and 10.

INTONATION

Review Intonation Exercise 59.

Intonation Exercise 70

(Key of A Flat)

(*a*)

1 3 5 5 4 : 2 1 3 5 5 4 : 2
1 3 5 4 : 2 : 7 1 3 5 4 : 2 : 7
1 5 3 4 : 2 : 7 1 5 3 4 : 2 : 7 1

(*b*)

5 7 2 : 4 3 2 : 5 4 3 2 . 7 : 5
5 7 2 : 4 3 4 5 4 : 2 : 7 5 : 2
5 : 2 : 7 : 2 : 4 : 2 : 4 : 2 : 7 : 2 : 5 : 2 1

Solfa

OLD FRENCH MELODY

(Key of A Flat)

	× × 5	2 . .	4 3 2	1 . .	. . 5	2 . .	4 3 2	1 . .
× × 5	4 . .	2 5 4	3 . .	. 2 3	4 . 2	3 2 3	1 . .
× × 5	2 . .	4 3 2	1 . .	. . 5	2 . .	4 3 2	1 . .
× × 5	4 . .	2 5 4	3 . .	. 2 3	4 . 2	3 2 3	1 . .
× × 5	2 . .	4 3 2	1 . .	. . 5	2 . .	4 3 2	1 . .
× × 5	4 . .	2 5 2	3 . .	. 2 3	4 . 2	3 2 3	1 . .	

CHRISTMAS GAME

Divide the children into three groups representing angels, shepherds and the magi. For the magi choose three children with good voices. Let the shepherds sit down in the middle of the floor. Let the angels form a circle around the shepherds, holding hands and moving slowly while singing to the melody of Song 9.

Oh, Christ is born to set you free!
He lies on Holy Mary's knee!
Join us then, and sing with glee
"In excelsis gloria"
Join us then, and sing with glee
"In excelsis gloria
In excelsis gloria, gloria!

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Let the shepherds rise and sing the following response:

Oh, we behold you, angels bright,
You shine with such a heav'nly light
Since God's Son is born tonight,
In excelsis gloria
Since God's Son is born tonight,
In excelsis gloria,

The whole chorus, angels and shepherds, sing:

In excelsis gloria,
Gloria!

Let the shepherds join hands with the angels and move slowly, while the magi enter and stand in the middle of the circle leaning on staves.
Let the shepherds sing to the magi:

Oh, Christ is born to set us free!
He lies on Holy Mary's knee!
Join us then, and sing with glee,
"In excelsis gloria!"
Join us then, and sing with glee,
"In excelsis gloria!"

Angels and shepherds join in singing:

In excelsis gloria,
Gloria!

The three magi sing:

Oh, Shepherds, oh, you angels bright,
We too have followed heav'nly light!
Since God's Son is born tonight,
In excelsis gloria!

The magi and shepherds repeat:

Since God's Son is born tonight,
In excelsis gloria!

The magi, shepherds and angels join in the conclusion:

In excelsis gloria!
Gloria!

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The magi join the circle, and all move slowly around, singing:

We thank Thee, Lord, for Thy great grace,
We'll hasten to that heav'nly place,
There to see Thy holy face,
In excelsis gloria!
There to see Thy holy face,
In excelsis gloria!
In excelsis gloria!
Gloria!

HYMN FOR FIRST COMMUNION

(Key of G)

$\frac{3}{4}$ ||	1	3	4	5	.	6	5	.	4
1. ||	Je	-	sus	so	ten	-	der	calls		me
2. ||	In	the	round		world		on	e	-	v'ry
3. ||	When	I	have		gone		to	Je	-	sus,

	3	2	3	4	2	.	1	.	.
1.	to	Him,	He	calls	each		one.		
2.	Al	-	tar	our	Je	-	sus	stands.	
3.	Je	-	sus	Him	self	will	come.		

	1	3	4	5	.	6	5	.	4
1.	Strength	to	be	faith	-	ful	comes		from
2.	Stretching		to	us,		the	lit	-	tle
3.	Bethlehem's			star		will	fol	-	low,

	3	2	3	4	2	.	1	.	.
1.	Je	-	sus'	dear	love	a	-	lone.	
2.	chil	-	dren,	His	ea	-	ger	hands.	
3.	fol	-	low	us	to	our		home.	

	1	7	1	2	.	2_1	5	.	4
1.	As	the	warm	sun	-	shine	feeds		tall
2.	Where	the	lamp	glows		be-	fore		the
3.	If	my	heart's	joy		is	with		the

	3	2	3	4	3	4	2	.	.
1.	li	-	lies,	the	vi	- o -	let	blooms,		
2.	Cha	-	lice	with	light	and	with	heat,		
3.	Sa	-	viour	by	day	and	by	night.		

	1	7	1	2	.	2_1	5	.	4
1.	So	my	heart's	love		will	give		its
2.	There	will	I	run		to	throw	my-	
3.	Je	-	sus	will	live		with	me	for-	

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3	2	3	4	2	.	1	.	.	‖
sweetness		when	Christ's love			comes.			‖
self	at	dear	Je -	sus'		feet.			‖
e -	ver,	my	food,	my		light.			‖

This hymn may be used in connection with the children's preparation for Holy Communion. Musically it belongs in the latter half of the year, but it may be studied earlier if necessary by inserting help-notes. It should be introduced by reading pages 22 to 28 of the First Book, Catholic Education Series.

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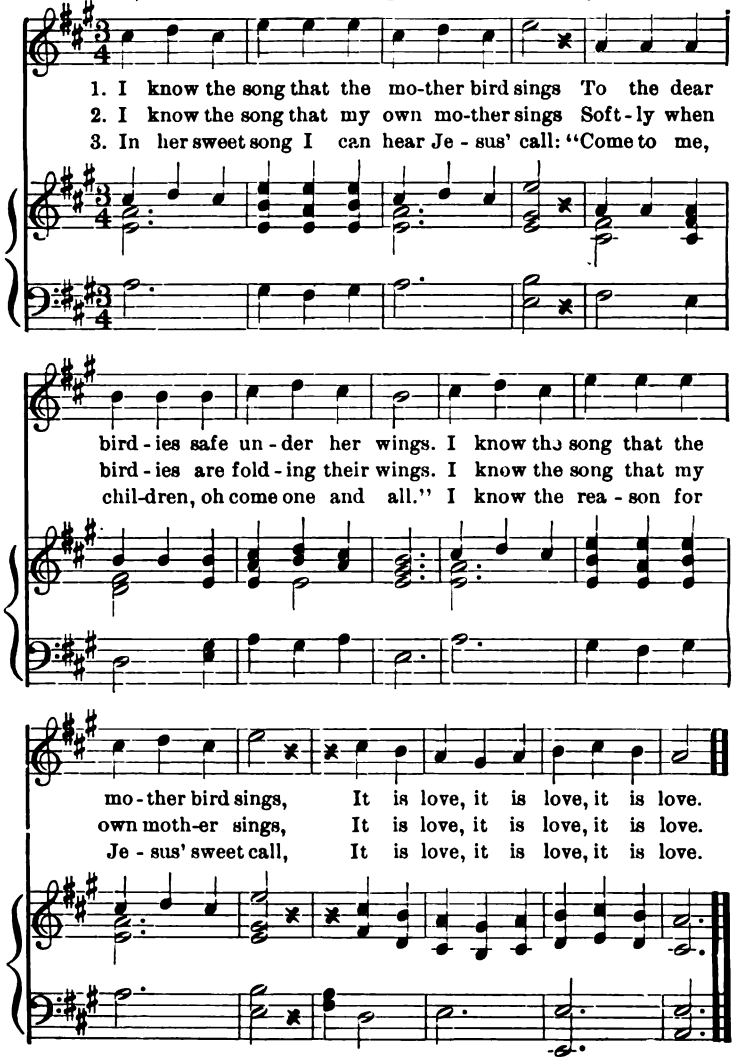
APPENDIX

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It is Love

Words, Sr. DE SALES Adapted from a theme by MOZART
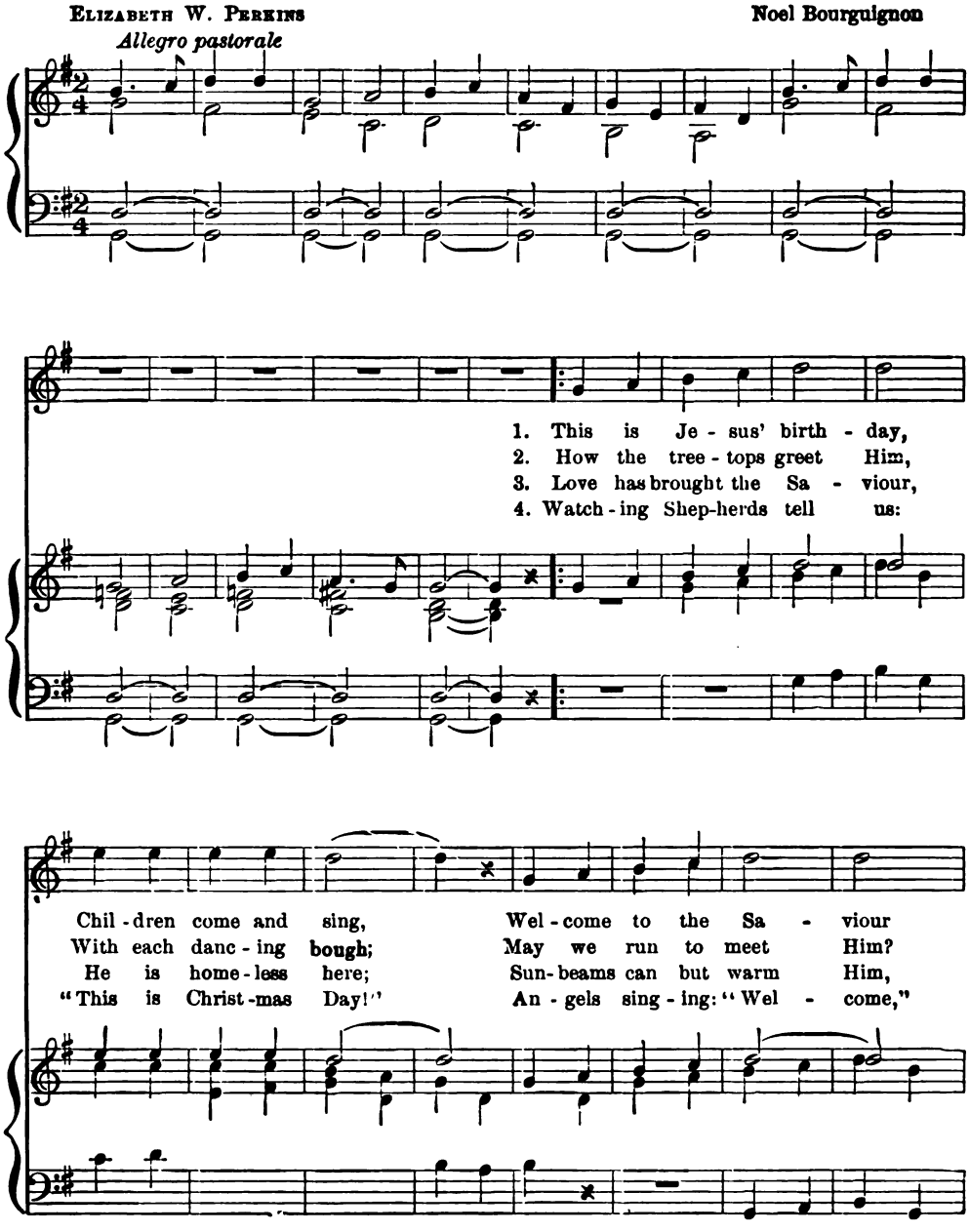


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Christmas Carol

A WELCOME TO JESUS
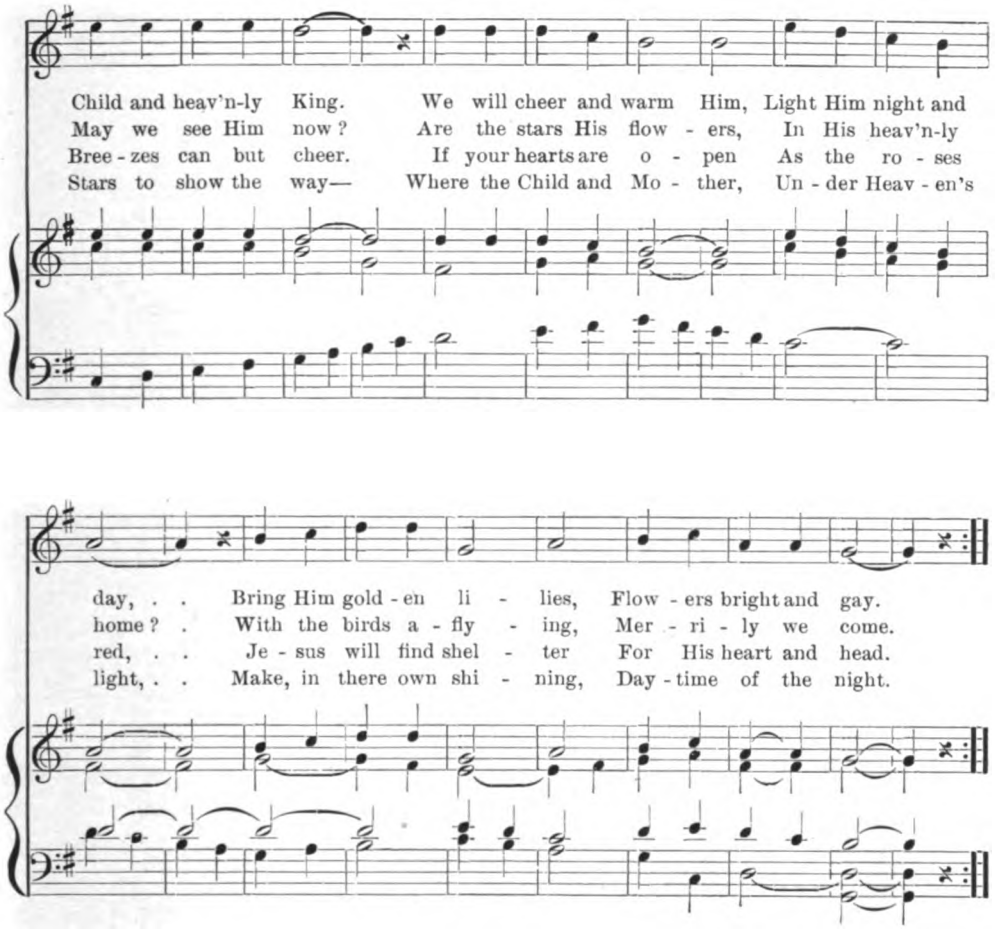
ELIZABETH W. PERKINS — Noel Bourguignon

Allegro pastorale



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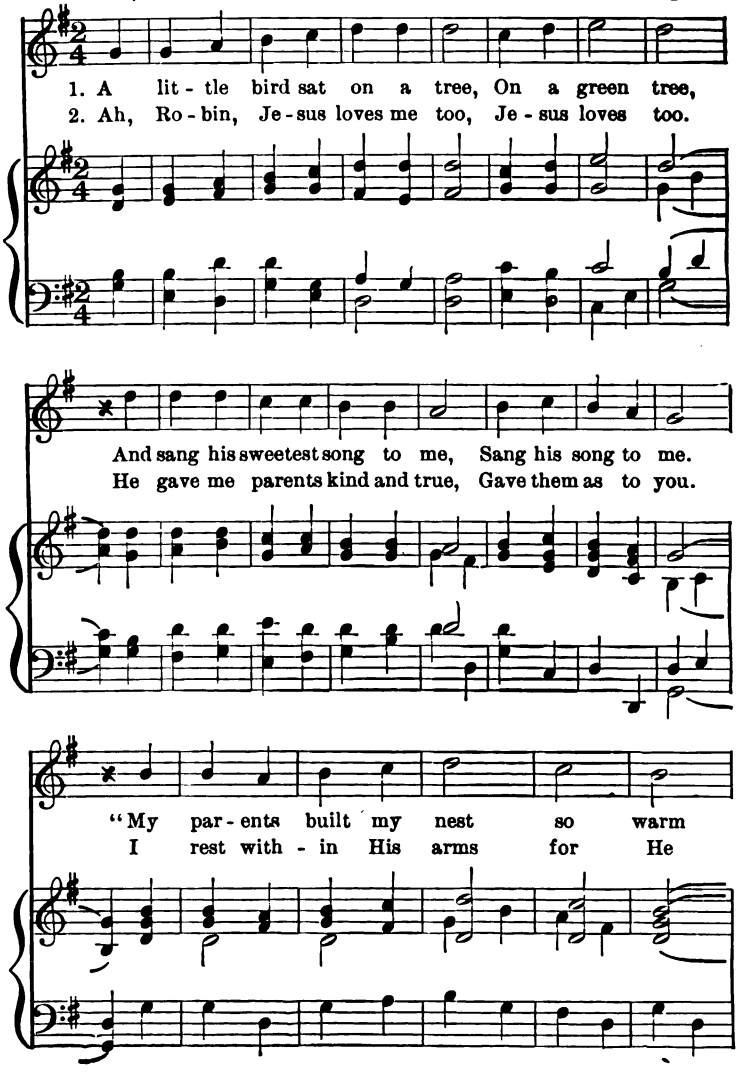
Christmas Carol — Concluded



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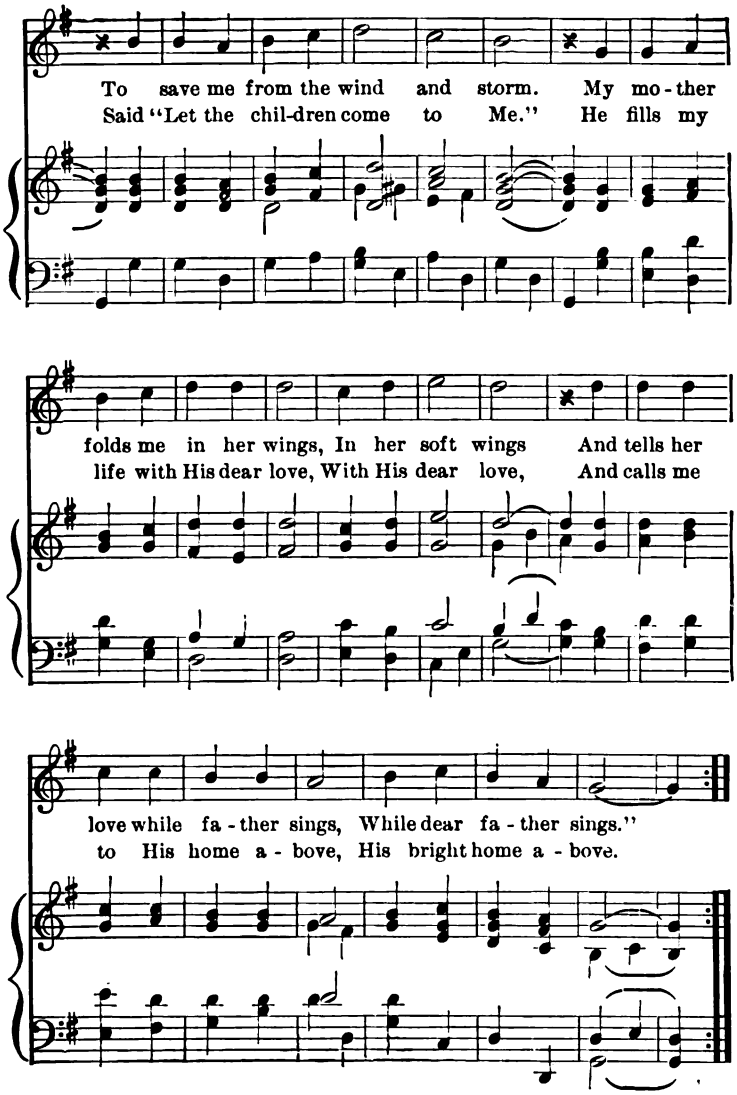
Jesus' Love

Words, Sr. M. ANTONINE — Folk Song



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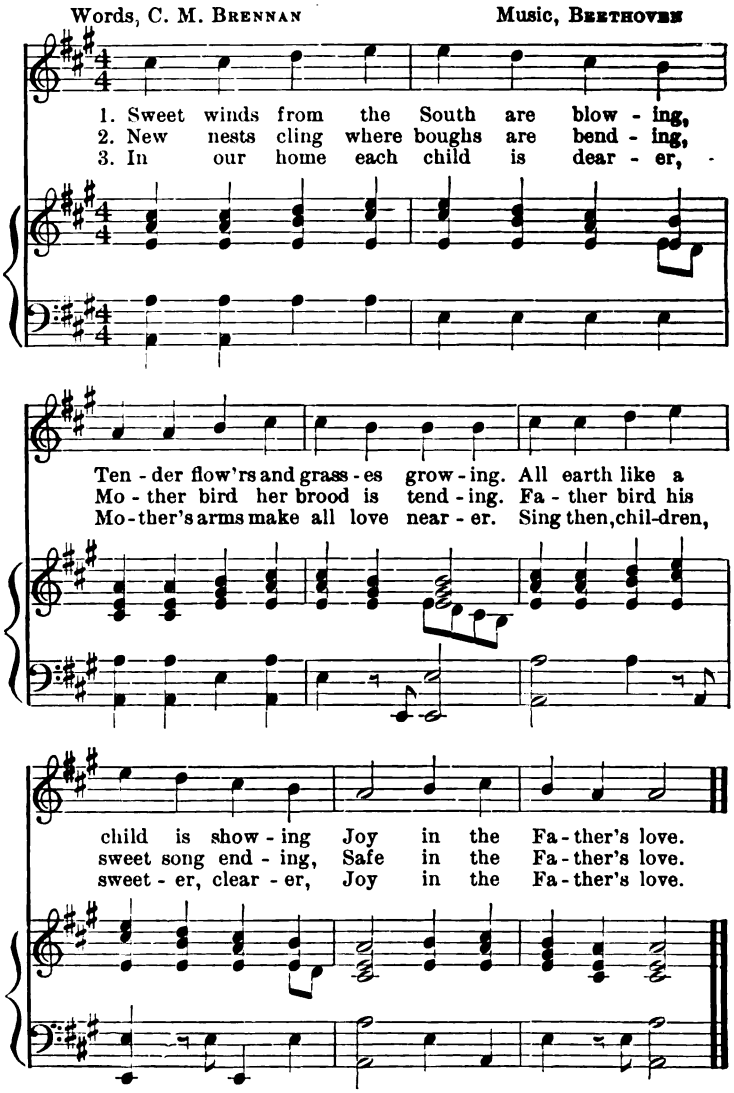
Jesus' Love



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The Father's Love
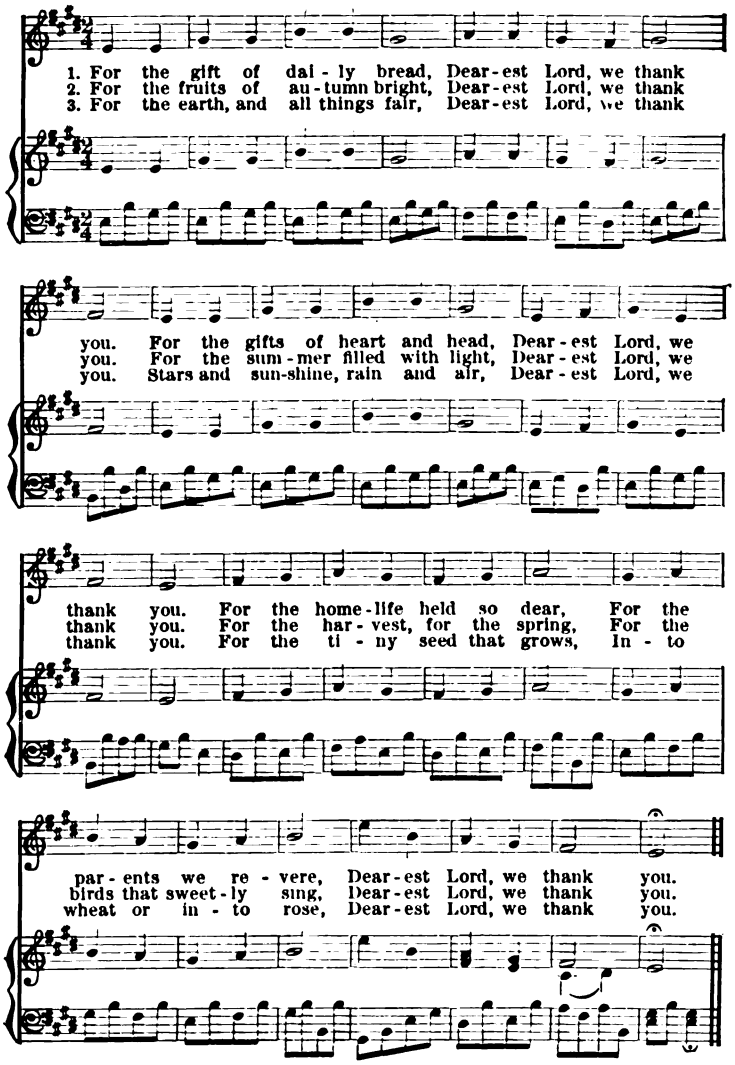
Words, C. M. BRENNAN Music, BEETHOVEN



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Dearest Lord, We Thank You
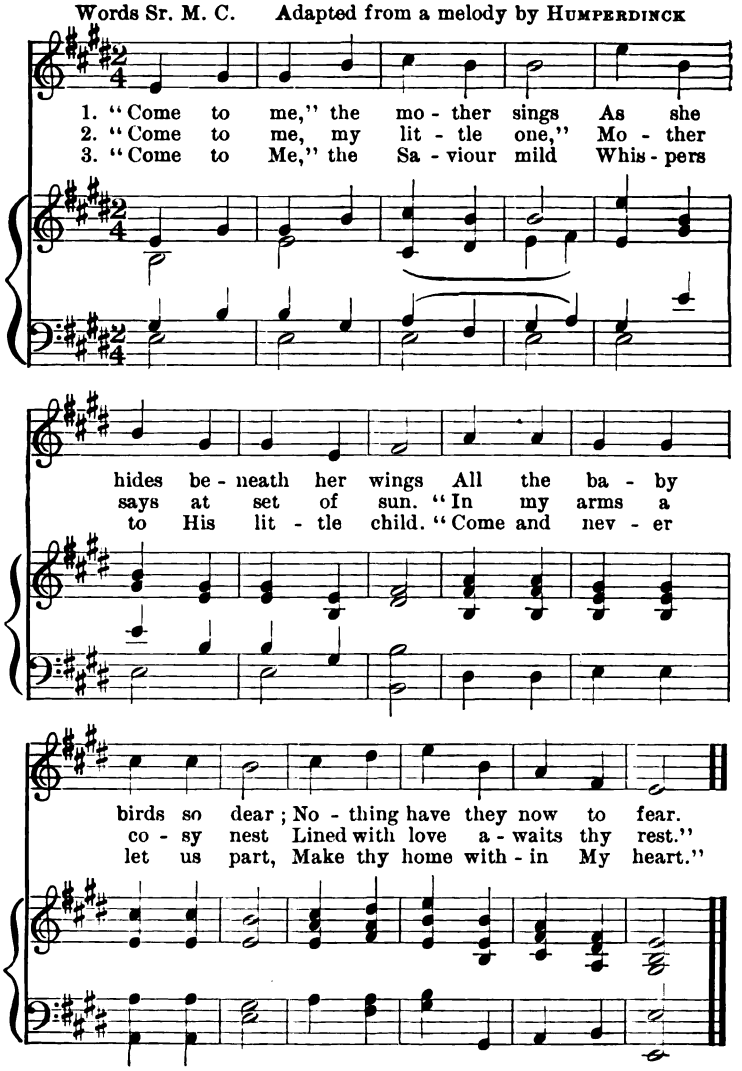
Words, Sr. M. ANTONINE Adapted from German Folk Song



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Come to Me

Words Sr. M. C. Adapted from a melody by HUMPERDINCK

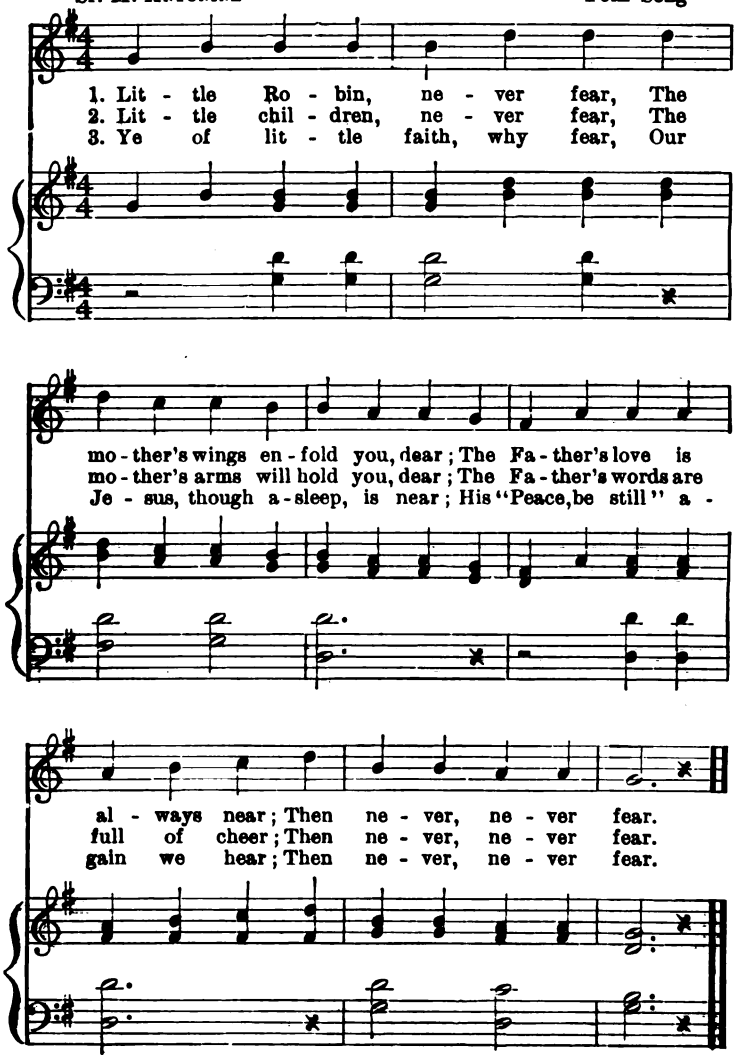


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Little Robin, Never Fear

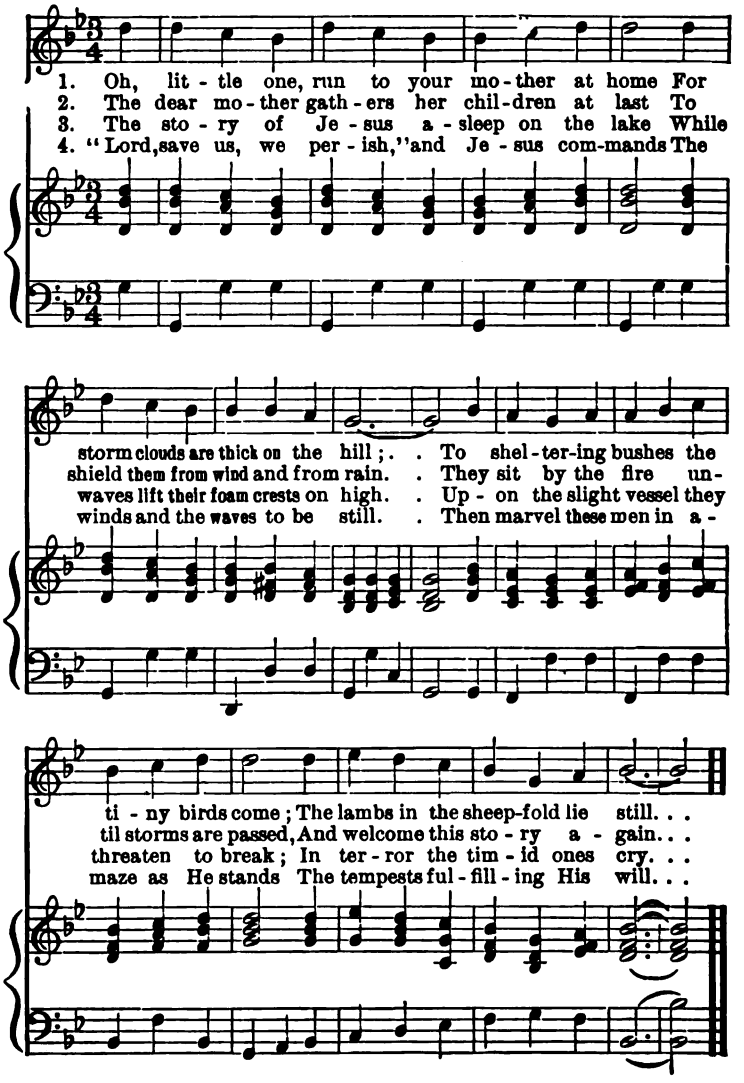
Sr. M. Antonine — Folk Song



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A Story
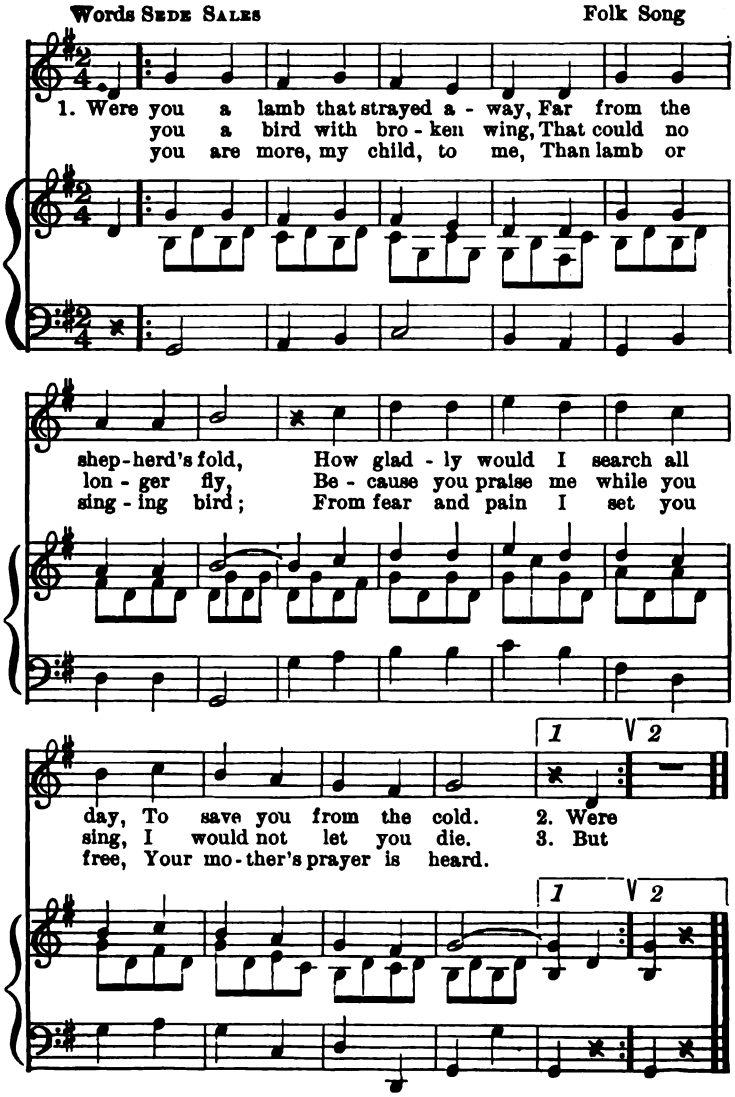
Words ELIZABETH W. PERKINS Music SAMUEL W. COLE



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The Mother's Prayer
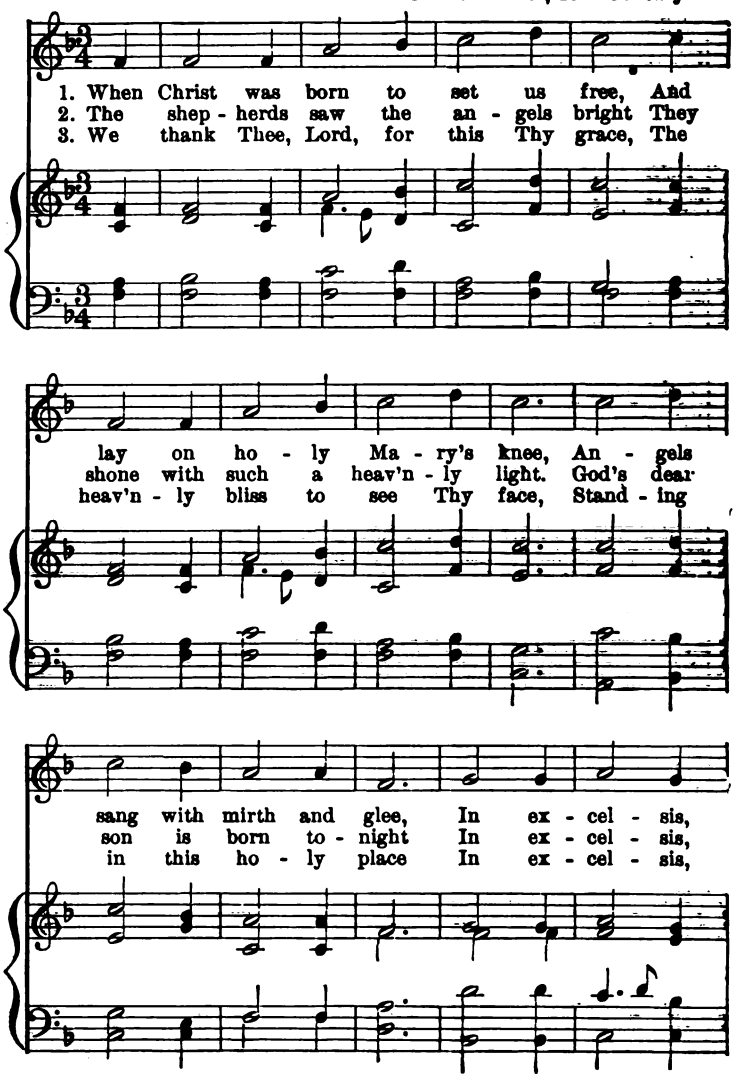
Words Sede Sales — Folk Song



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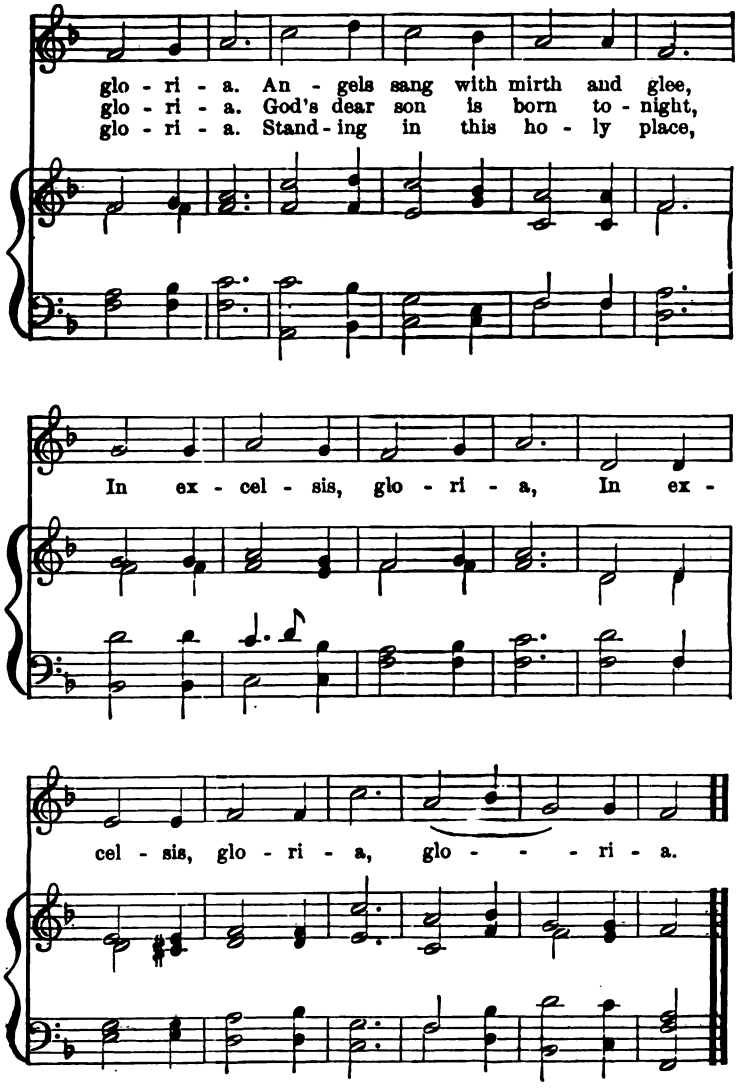
Christmas Carol

German Carol, 15th Century



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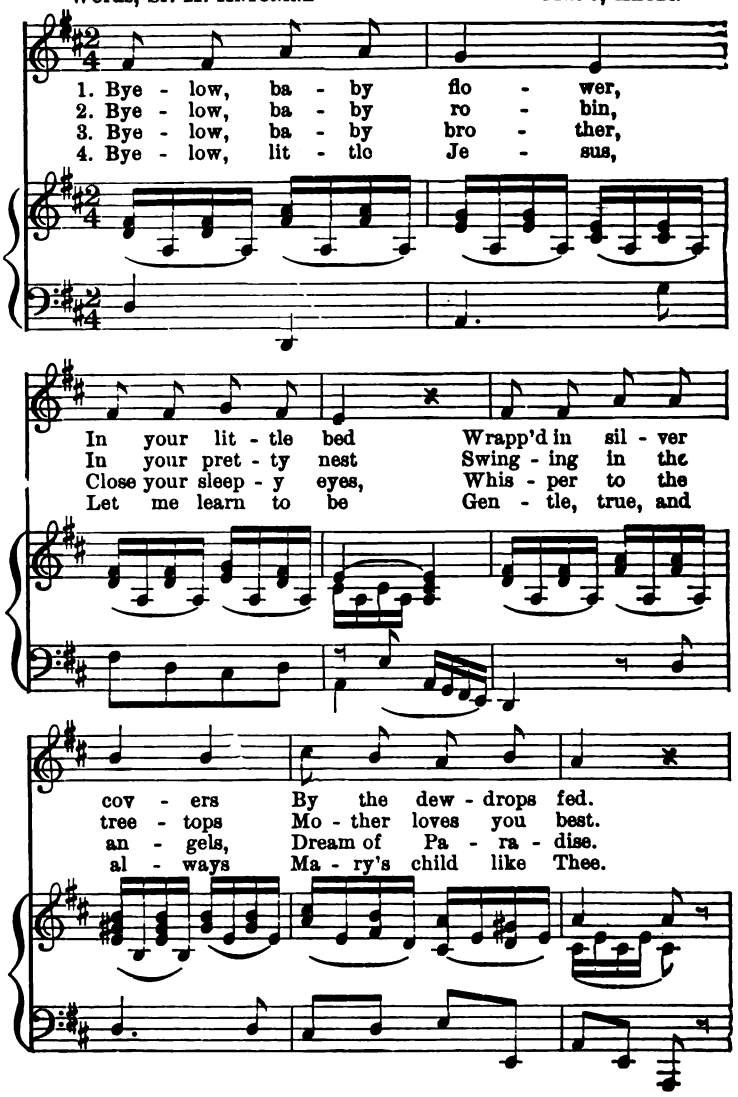
Christmas Carol



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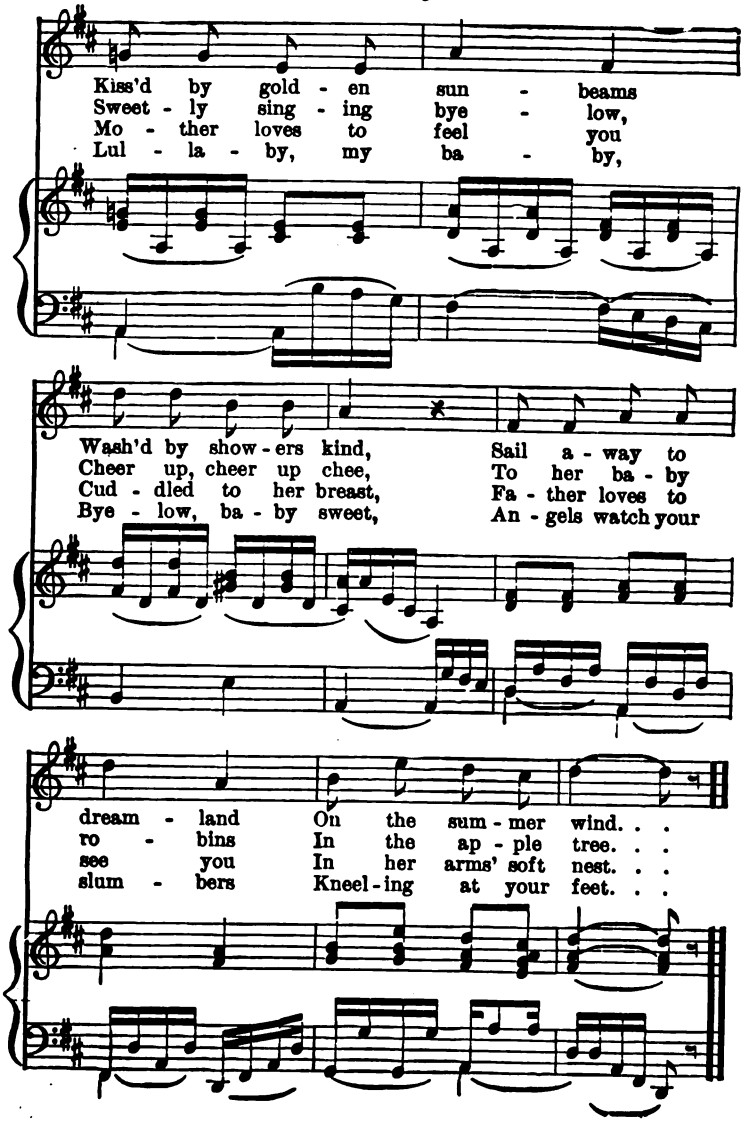
Lullaby

Words, Sr. M. ANTONINE Music, HAYDN



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Lullaby
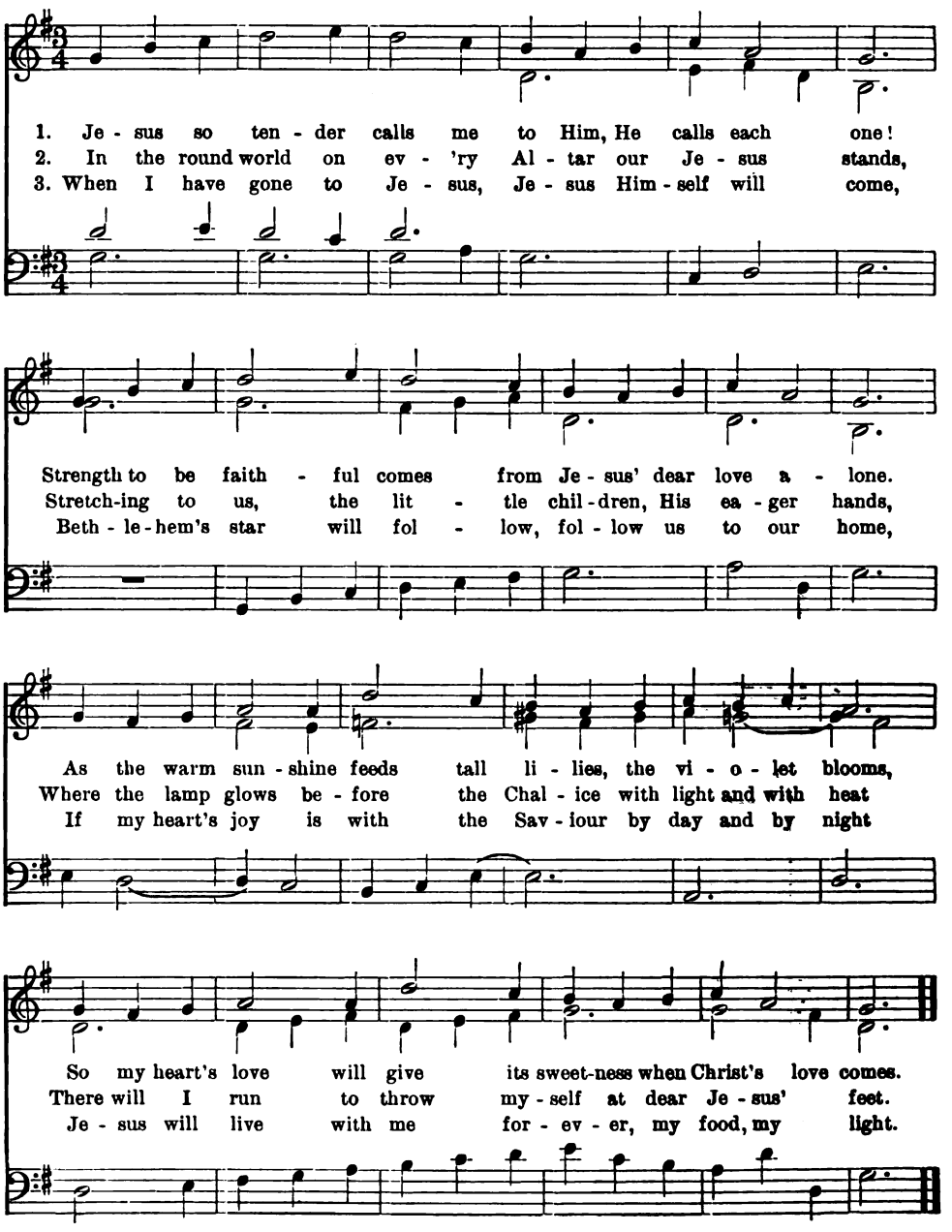


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Hymn for First Communion

ELIZABETH W. PERKINS — Spanish Noel



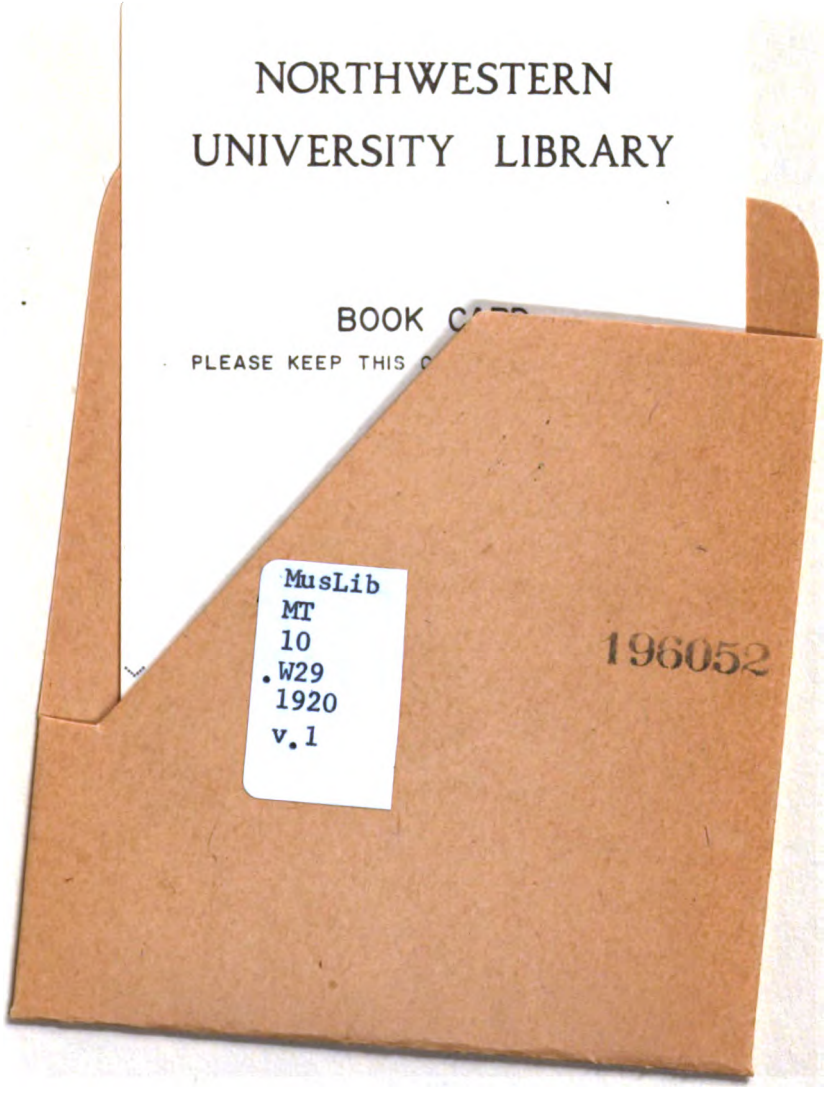
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